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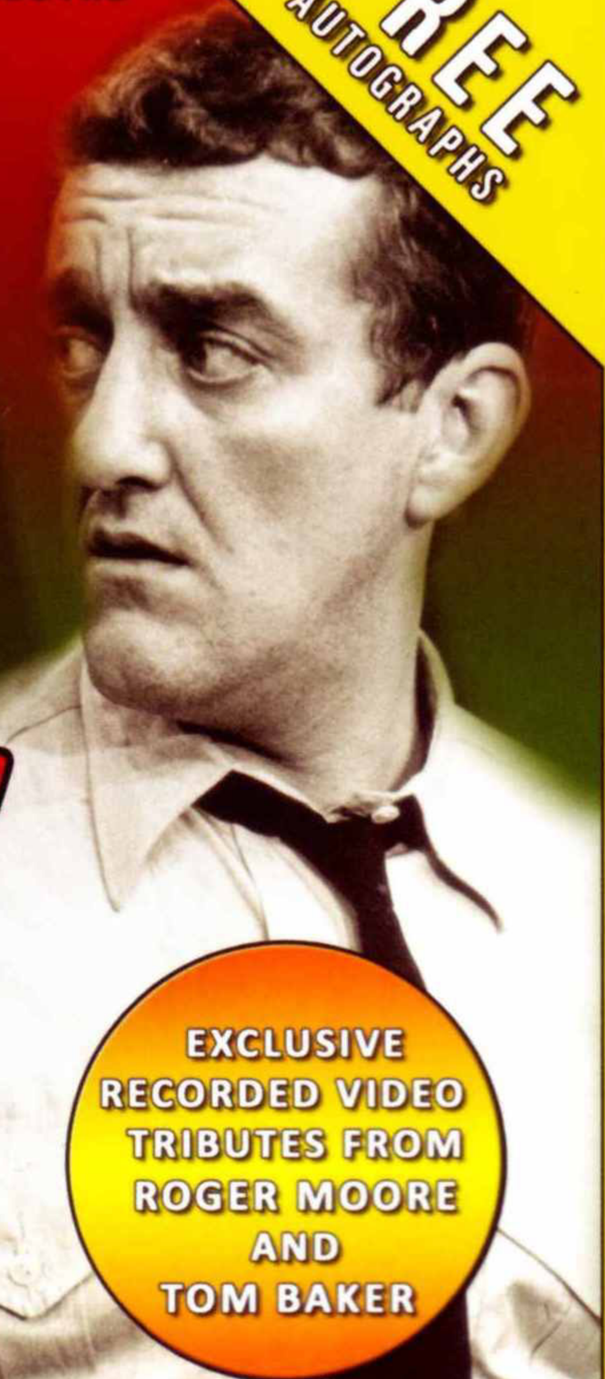

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# PULL TO OPEN

**"Why do people like mince pies? It's just all the leftover bits of ming!"**

**VOYAGE OF THE DAMNED**
CHRISTMAS DAY

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# » Letter from the Editor

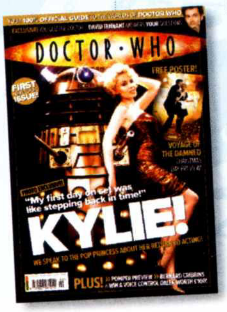
Today, as I write this editorial, is Friday 23 November 2007. *Doctor Who*'s 44th birthday.

I've been planning what to write for this issue's Editorial for some time, but last night's sad news has changed those plans. As you'll no doubt have heard by the time this issue goes on sale, Verity Lambert, *Doctor Who*'s 'midwife', if you like – the programme's very first producer – has died.

It's impossible to underestimate Verity's importance to the initial (and continuing) success of *Doctor Who*. Frankly, if it wasn't for her, and for her *extraordinary* vision back in 1963, *Doctor Who* wouldn't be the huge smash hit that it is today. No, scrap that – it wouldn't be here *at all*, today. We wouldn't all be sitting down on Christmas Day to watch David Tennant and Kylie Minogue in *Voyage of the Damned*, and you certainly wouldn't be reading issue 390 of this magazine.

Unfortunately, the timing of the news – just as we're going to press – means that we're unable to pay Verity proper tribute in this Christmas issue, but we are already changing our plans for January's issue in order to give her the acknowledgment she deserves. In the meantime, let's all raise a glass to her on Christmas Day, as we watch the 738th episode of the programme she so brilliantly helped to create over 44 years ago.

Talking of this year's Christmas Special, *Voyage of the Damned*, we've got some extra special features in this issue, as we count down to the big day itself – and I'm sure you can't have failed to notice our brilliant (shot *exclusively* for **DWM**!) photoshoot with Kylie Minogue. This issue's cover is thanks to many supremely talented and impossibly kind people. So thank you Kylie (for agreeing to the whole mad scheme), Will Baker (for the amazing photos), Edward Russell (for coordinating it all), Tim Hancock (for permission to use the Dalek) and Clayton Hickman (for the original idea). The iconic 'Kylie posing with a Dalek' photo is something **DWM** has been planning for quite a few years (take a look back at Clayton's editorial in **DWM** 330. Yes, *that's* what he's enigmatically referring to!), so it's beyond brilliant that we've finally gone and made it happen.



Of course, you may also have noticed that we've changed the 'desktop theme' here at **DWM**, and moved things around a bit. We hope you like. Thanks, Stuart, for all the extra hours you've put in.

And last, but not least, it's my duty to wish a very Merry Christmas to all of you at home!

Tom

This issue's cover: Kylie Minogue was photographed exclusively for **DWM** by William Baker. With thanks to Tim Hancock, Edward Russell and Clayton Hickman. **Doctor Who Magazine**™ Issue 390. Published December 2007 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv 2007. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines and Comic Strip Submission Guidelines are available by sending an SAE to the editorial address. No silly sentence this issue. Thanks, Verity, for all you did for us kids. Printed in the United Kingdom. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

# PRODUCTION NOTES

Executive producer **Russell T Davies** writes about the day-to-day life of making *Doctor Who*...

50TH EDITION!

DISC 5: LAST OF THE TIME LORDS
U.N.I.T
DVD VIDEO
PG
BBC
DIFFERENT COMMENTARY
Nadolig Llawen

Illustration **BEN MORRIS**

**CHRISTMAS!** Just like Linus Van Pelt, waiting at midnight for the Great Pumpkin to appear, I find myself returning to my self-made annual tradition. Yes, welcome to the Third *Twelve Days of Christmas Doctor Who*-themed *Production Notes*! I'll smuggle in a few Christmas presents along the way, like a Secret Santa – oh, and hidden in the text somewhere, unidentified, there's even an extra episode title. Guess what it is! So off we go...

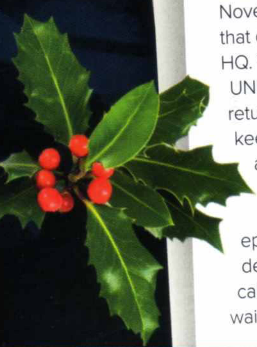
*Twelve scenes-a-showing!* Scene 12 of *Voyage of the Damned* contains the line, "He's like a talking conker!" The episode's an extra-special 70 minutes in duration. On BBC One. At Christmas. Other channels may be broadcasting at the same time. It's your job, faithful viewer, to stop them. Nobble those transmitters! Confound our rivals! Fight the good fight! Seriously, if you happen to know someone who might not be watching, have a quiet word, will you...?

*Eleven episodes-a-filming!* This column is being written in mid-November – it's like time travel – but by the time you read it, we'll be in the middle of filming three episodes; a block of two, and a block of one, simultaneously. Episodes 6, 8 and 11, all together. Plate spinning!

*Ten pages-a-turning!* That's how long the terrifying Strut scene is, in *Voyage of the Damned*. What's a Strut? Well, no one actually says "Strut" on screen. It's a sort of bridge, really, but I had to give it a different name, what with the *Titanic* already having a Captain's Bridge and everything. But for Design and the Mill, I think it's our most perfect synthesis yet, real sets and CGI models in perfect union. No kidding, I can't wait for you to see it. In all honesty, I worried that, for visuals, we'd never top last year's motorway chase, but oh, they've gone and done it! Those designers, in all departments, are brilliant; I'm a very lucky man, I work with geniuses.

*Nine words a-saying!* Scene 63 of the Christmas Special finds Astrid saying, "Oh, I think Bannakaffalatta and I just got engaged." Also, later in the action, as an echo of *The Christmas Invasion*, you might just spot another line from *The Lion King*. Listen closely!

*Eight scenes-a-counting!* A quick look at a random call sheet – it's for Tuesday 11 November – reveals eight scenes to be shot that day, all set within, wait for it, UNIT Mobile HQ. Yes, they're back! Properly! We've seen UNIT now and again since *Doctor Who* returned, but mostly in the background, keeping vigil during *The Christmas Invasion*, and on board the Valiant in *Last of the Time Lords*. But now they're centre stage! The call sheet includes such gems as ep.5 sc.44, and each scene has a one-line description; this one reads, 'Mace hears Ross call in, and declares a Code Red.' Ooh, and wait till you see what happens next...



> **"Other channels might be broadcasting at the same time as us. It's your job to stop them!"**

*Seven words-a-listing!* Episode 11 contains these seven words. 'Leeds', 'photocopy', 'Spanish', 'telescope', 'labour' and 'raffle ticket'. Plus, as a Christmas bonus, the phrase, "Don't get chippy with me, Vera Duckworth!"

*Six planets-a-spinning!* In Series Four, these six get mentioned: Ood-Sphere, Messaline, Midnight, Shan Shen, Pyrovillia and the Lost Moon of Poosh. We visit five planets in total – yes, Donna Noble, reunited with the Doctor, gets to see a record-breaking five! Only four of which are mentioned here. And there's one story which kind of redefines the *Doctor Who* category of 'alien planet,' but I'm giving away too much now...

*Five gooo-ooold riiiings!* Love that bit.

*Four pages-a-changing!* I'm on page four! They've redecorated. I don't like it. (That joke is compulsory. Take heed, new viewer, it dates back to *The Three Doctors* in 1973.) I gather that Benjamin Cook has stolen my back page. This is war.

*Three words-a-titling!* You want a Christmas present, don't you? And what better than an episode title? Okay! Series Four Episode 4 is entitled *The Sontaran Stratagem*. (No, that isn't the extra title I promised above. Hardly hidden, is it?! Keep looking!)

*Two versions-a-fighting!* The Series Three box set contains the most wonderful commentary on Episode 13, with David, Freema and Johnny B all hooting away... except on the Region 1 version, which contains the podcast commentary. So what happened there?! Well, those three, let loose with a microphone, started improvising away, imagining that Martha Jones walked the world during the Year That Never Was, spreading word of the Doctor by folk-singing. Which is a hoot! But unfortunately, they improvise the tune around an established song – I think it's *Streets of London* – which couldn't be copyright-cleared for the American market. Not without paying thousands of pounds! And they don't just sing it once, oh no, not those three – it becomes a running joke throughout; if we'd edited it out, the commentary would have sounded like Normal Collier's microphone routine. (That's dating me.) So we had a choice, with only days to go before the DVDs were due to be duplicated. Dump the whole thing, or make it available only on Region 2? It was just too good to lose completely, so Region 2 won out – but all of this happened too late for the box set information to be changed. So apologies for that! But it had to be preserved, in some shape or form, cos it's such a good laugh. Consider it a rarity!

*And a black mink in the car park!* Yes, in pole position, it's the annual Mysterious Creature. In 2005, it was a parrot, 2006, a canary, and this year... Phil and I were walking into Upper Boat one evening, in the mists of twilight, when this... thing scuttled underneath a car. A creepy black thing. We shivered, like the ladies of Cranford. Someone said, "It's a ferret!" "No," said Phil, gravely, "I think it was a mink." A mink? Who knows what a mink looks like?! But ever since then, when things go wrong, we mutter that the Black Mink is with us. Remember, this Yuletide. Beware the Black Mink!

Nadolig Llawen! DWM

# GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

**CHRISTMAS COUNTDOWN!**

# Set Sail!

***Voyage of the Damned*** **set to be the highlight of BBC One's Christmas Day schedule...**

EPISODE PREVIEW
TURN TO PAGE 22

As this issue of **DWM** is published, we're less than two weeks away from the 2007 *Doctor Who* Christmas Special, *Voyage of the Damned*. The episode will receive a press screening in London on Tuesday 18 December before being transmitted on Christmas Day as one of the highlights of BBC One's schedule. Keep a close eye on the TV listings magazines, as the precise time of transmission was still to be finalised as we went to press.

*Doctor Who*'s executive producer Russell T Davies told **DWM**, "The FX are now complete, with the music being added at the end of November. We're looking forward to unleashing the episode on a live audience! But for all readers of **DWM**, I'd say, be warned. I know full well that members of the press will be rushing to give away the ending of the episode. So if you want to remain unspoilt, I'd stay away from any *Doctor Who* news stories from 18 December onwards!"

There'll also be a special bumper-length Christmas *Doctor Who Confidential*. Broadcast on BBC Three, at a time yet to be decided, it'll hopefully be tied into the transmission of *Voyage of the Damned*. As well as in-depth coverage of this year's Special, it will feature previously unseen footage from 2005's *The Christmas Invasion* and 2006's *The Runaway Bride*.

A podcast commentary following *Voyage of the Damned* is also planned, available on the BBC's official website – *www.bbc.co.uk/doctorwho* – after the episode.

MORE ON *CONFIDENTIAL* p6 »

**"Stay away from any newspaper stories from 18 December onwards!"**

**ALSO INSIDE!**

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» **TORCHWOOD SERIES TWO** EPISODE TITLES ANNOUNCED!

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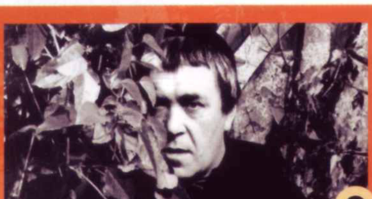
» **SERIES FOUR UPDATE** MORE CAST CONFIRMED!



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» **DOCTOR WHO DVD NEWS** TIME MEDDLER IN FEBRUARY!

# GALLIFREY GUARDIAN

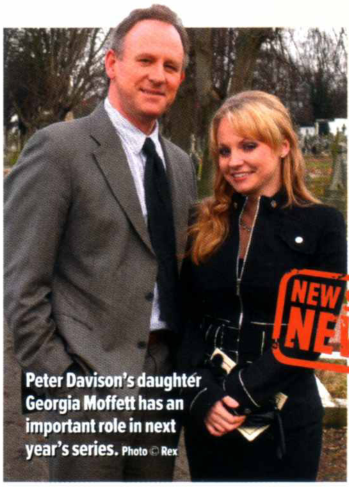
All the latest news from every corner of the *Doctor Who* universe...

EXCLUSIVE!

# Doctor's daughter joins Series Four cast

Further details of the cast for Series Four have been announced. Speaking exclusively to **DWM**, producer Phil Collinson says, "[Director] Alice Troughton's block promises the most brilliant cast list we've ever had! Alice's first episode stars none other than **Georgia Moffett**. *Doctor Who* fans might recognise that name, since she's practically family – she's Peter Davison's daughter. But that's not why we've cast her, she's a very fine actor – in fact, she's been lined up to appear for a very long time, since we auditioned Georgia for the Agatha Christie episode. But as soon as we saw her, we realised that there was a much bigger and better part later on in the series, in this current block, so Georgia kindly waited until the time was right. And it's a role no one will ever forget!"

Georgia has twice starred on television alongside her father – in the BBC Two sitcom *Fear, Stress and Anger*, and in an episode of ITV1's *The Last Detective*. She has also guest starred in multiple episodes of *The Bill*, *Peak Practice* and *Bonkers*.


NEW SERIES NEWS!
Peter Davison's daughter Georgia Moffett has an important role in next year's series. Photo © Rex

"Alice's second episode has a splendid, truly exciting ensemble cast," Phil continues, "and as ever, our casting director, Andy Pryor, and his team, have been brilliant at finding these actors. To start with, we're delighted to welcome **Lesley Sharp** to Cardiff. Her endless credits include two of Russell's productions, *Bob & Rose* and *The Second Coming* as well as *Clocking Off* and *The Full Monty*. We've wanted Lesley to appear in the show ever since 2005 – it was just a matter of waiting for the right part! And alongside Lesley, we've got **Lindsey Coulson**, [*EastEnders*, *The Street*, *Out of Hours*] with whom I've always wanted to work. Also, there's an old friend of mine from *Linda Green*, **Daniel Ryan**, who was in *Bob & Rose* too. It's a mini-reunion! And we're very grateful to the producers of *Holby City* for agreeing to release **Rakie Ayola** for a fortnight, so she could join us. Also in this remarkable cast, we've got **Ayesha Antoine** [*Grange Hill*], and **Duane Henry** [*West 10 LDN*] and **Colin Morgan**, with more names yet to be confirmed as **DWM** goes to print.

"In general casting news, we're delighted to welcome **Bernard Cribbins** back on set – so keep a close eye on him in *Voyage of the Damned*, cos there's a lot more of him to come."

## Episode 1 title revealed

The title of Episode 1, written by Russell T Davies and directed by James Strong, has been exclusively revealed to **Doctor Who Magazine**. The story, which re-introduces Catherine Tate as Donna Noble, is called *Partners in Crime*.

See *Production Notes* on page 4 for more episode title news.

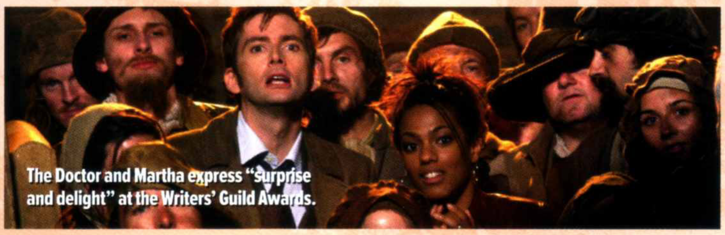
## Howard Attfield 1947-2007

Howard Attfield, best known to *Doctor Who* fans as Donna's dad Geoff in 2006's *The Runaway Bride*, passed away on 31 October at the age of 60. Howard was to have reprised his role for next year's series of *Doctor Who*.

Howard had a long and successful career, appearing in countless radio plays, TV dramas, stage, films and adverts. Notable credits included *The Darling Buds of May*, *Leon the Pig Farmer* and *Copacabana*, a stage musical by Barry Manilow in which Howard appeared for three years.

Paying tribute, Phil Collinson tells **DWM**, "It was a great delight to welcome Howard back to *Doctor Who*, but sadly his illness prevented us from continuing. The entire cast and crew have sent their deepest condolences to Howard's family, and I'll treasure the days I spent with that lively, clever man. He will be much missed."

## Doctor Who wins at Writers' Guild of Great Britain Awards


The Doctor and Martha express "surprise and delight" at the Writers' Guild Awards.

The writers of the 2007 series of *Doctor Who* won the Writers' Guild of Great Britain Award for Best Soap/Series Writing 2007, beating off opposition from worthy contenders *Life on Mars* Series Two and *New Tricks* Series Four.

Present to collect the award at the London BAFTA ceremony on 18 November, were *Doctor Who* writers Paul Cornell (*Father's Day*, *Human Nature*/*The Family of Blood*), Stephen Greenhorn (*The Lazarus Experiment*), Steven Moffat (*The Empty Child*/*The Doctor Dances*, *The Girl in the Fireplace*, *Blink*), and Gareth Roberts (*The Shakespeare Code*). The four writers comment exclusively about *Doctor Who*'s latest victory:

"It's a particular honour to receive an award from our peers in the writing community," says Gareth Roberts. "We're all surprised and delighted."

Stephen Greenhorn adds, "I was, of course, surprised and delighted at first, but soon reverted to tired and emotional."

"I'm surprised and delighted too, but I'm upset I have to share the award with the other writers," continues Steven Moffat. "I certainly hope they don't start dying in suspicious circumstances, one after the other, in a series of locked room mysteries that has Scotland Yard baffled."

"I was also surprised and delighted," adds Paul Cornell, "so much so that when I looked around, Moffat had the award under his coat, and was off into the night."

## Christmas Confidential

*Doctor Who Confidential* producer Zoe Rushton has told **DWM** what we can look forward to in BBC Three's Christmas Special.

"This Christmas, *Doctor Who Confidential* brings you an extended episode full of the glitz and glamour of having Kylie on board the *Voyage of the Damned*," says Zoe. "We find out what Kylie thought of the TARDIS, and where she'll be spending the festive season this year. We also spend time with composer Murray Gold at Air Studios, while he records his specially composed Christmas song – plus his first ever cameo in *Doctor Who*! We also catch up with the episode's guest stars, enjoying the on-set Christmas spirit.

"There's also a look at other long-running shows that have had Christmas editions and how *Doctor Who* has so seamlessly become essential family viewing on the big day."

The episode is due to air on BBC Three after the BBC One screening of *Voyage of the Damned* on Christmas Day.

## Site delights!

The official *Doctor Who* website is getting festive in the countdown to Christmas, as site producer Rob Francis tells **DWM**. "2006's Advent Calendar was a big hit, so we couldn't resist attempting a bigger and better one for *Voyage of the Damned*," says Rob. "There will be puzzles, pictures and music, plus exclusive videos and a few surprises. We'll also have more specially-shot features, plus our podcast and Fear Forecast."

## Voyage trails at the cinema

If you're planning a trip to the cinema in the build-up to Christmas, keep your eyes peeled for trailers for *Voyage of the Damned*, featuring exclusive special effects rendered by The Mill. At the time of going to press, the trails were due to begin on 7 December, and are being distributed via Carlton Screen Advertising.

# » Verity Lambert OBE 1935-2007

*Doctor Who*'s first producer, and the first female producer to work at the BBC, died on 22 November 2007.

**DWM** is sad to report that Verity Lambert OBE, the very first producer of *Doctor Who*, passed away on 22 November 2007 – the day before the programme's 44th anniversary. She was 71.

Verity began her career in television in the 1950s. At the age of 27, she was appointed to work as *Doctor Who* by the series' creator Sydney Newman. At the time, this made her both the BBC's youngest and the only female producer. She produced 19 stories between 1963 and 1965, from Series One's *100,000BC* to Series Three's *Mission to the Unknown*.

After she left *Doctor Who*, Verity continued to forge a hugely successful career. She remained at the BBC until the end of the 1960s, where she produced another Newman creation, *Adam Adamant Lives!* (1966-67).

She moved to ITV in 1969 producing *Budgie* (1970-72) and *Between the Wars* (1973). Verity was made Head of Drama at Thames Television in 1974 and oversaw such notable productions as *The Naked Civil Servant* (1975) and *Rock Follies* (1976-77). From 1979, she became Chief Executive of Euston films, and oversaw *Quatermass* (1979), *Minder* (1979-84) and *Widows* (1983).

In 1985, she formed her own company, Cinema Verity, whose successful productions included the film *A Cry in the Dark* (1988) and *May to December* (1989-94).

Verity won countless awards during her career including a BAFTA for Outstanding Contribution to Television in 2002. She received an OBE in the same year. She had been due to receive the Working Title Films lifetime achievement award at the Women in Film and Television Awards on 7 December.

## "Many children today love the programme she helped create. This is *her* legacy."

The current *Doctor Who* production team, in affectionate recognition of the importance of Verity in helping to create the series, made an oblique reference to her in 2007's *Human Nature*. In the story, John Smith (the Doctor in human form) claimed that Verity was his mother's name.

Russell T Davies, *Doctor Who*'s present executive producer, commented: "There are a hundred people in Cardiff working on *Doctor Who* and millions of viewers, in particular many children, who love the programme that Verity helped create. This is *her* legacy and we will never forget that."

Jane Tranter, the Controller of BBC Fiction, added: "Verity was a total one-off. She was a magnificently, madly, inspirationally talented drama producer. During her long and brilliant career there was no form of drama that was beyond her reach and that she didn't excel at. From the early episodes of *Doctor Who* to the still-to-be-transmitted comedy drama *Love Soup*, via *Widows*, *Minder*, *GBH*, *Eldorado* and *Jonathan Creek* (to name but the tiniest handful of credits) – Verity was a phenomenon, She made the television drama genre utterly her own. She was deaf to the notion of compromise and there wasn't an actor, writer, director or television executive she worked with who didn't regard her with admiration, respect and awe. She will be hugely missed but her legacy lives on in the dramas she made, and in the generations of eager young programme-makers she has inspired."

On page 46 we take a look at one of Verity's stories, *The Chase* in this issue's *Fact of Fiction*.

DWM will present a full tribute the life and work of Verity Lambert in the next issue.

The Doctor's original three companions, Barbara, Susan and Ian, when *Doctor Who* began under producer Verity Lambert in 1963.

## » Russell T Davies takes over BBC Four

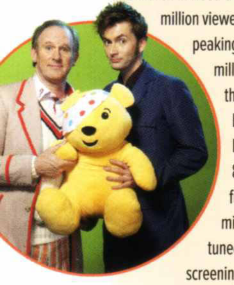
In December, BBC Four will broadcast *Mark Lawson Talks To Russell T Davies*, an hour-long interview about Davies' life and work, recorded on the TARDIS set. "This is far more important than anything else this issue, frankly, and should be your cover story, in my opinion," Russell tells us. The exact transmission date has yet to be confirmed.

The programme is scheduled for a post-watershed slot and **DWM** understands that the programme might not be suitable for younger viewers.

## » Doctor Who helps Children in Need

In November, a visit to the *Doctor Who* set was auctioned in aid of Children in Need on Terry Wogan's Radio 2 breakfast show. The successful bidder was Mark Shift, who generously paid £37,000 for the opportunity of getting a guided tour from executive producer Russell T Davies and a chance to help create the sound of monsters in a forthcoming episode.

Meanwhile, an autographed piece of plastic celery, worn in *Doctor Who: Time Crash* by Peter Davison as the Fifth Doctor, was auctioned on eBay for £5,500. 21-year-old Australian Dimitry Telfer won the bidding, with the proceeds going to charity.



*Time Crash*, the special *Doctor Who* scene broadcast as part of *Children in Need*, brought in the viewers for BBC One on Friday 16 November. The first three hours of *Children in Need* averaged over 9 million viewers, with figures peaking at over 11 million during the meeting between the Doctors at 8.15pm. A further 2.5 million people tuned in to a repeat screening of *Time Crash* in the early hours of Saturday morning.

Overall Children in Need had a record-breaking year, with over £19 million being raised by a week after the event, beating the previous year's total of £18.3 million.

# » Torchwood counts down to Series Two...

The *Torchwood* team. Series Two starts in January. And you gotta be ready.

Filming on Series Two of *Torchwood*, BBC Two's spin-off series from *Doctor Who* starring John Barrowman as Captain Jack Harkness, was completed on 22 November. The series was launched to the press on Monday 3 December and transmission will begin on BBC Two from mid-January.

Two former *Doctor Who* guest stars have been confirmed as appearing in *Torchwood* Series Two. Richard Briers [*The Good Life*, *Ever Decreasing Circles*] who appeared with Sylvester McCoy in the 1987 *Doctor Who* story *Paradise Towers*, will appear in one episode, as will Nerys Hughes [*The Liver Birds*, *The District Nurse*], who starred in the *Doctor Who* story *Kinda* (1982) alongside Peter Davison.

Other guest stars for the series include *Buffy*'s James Marsters, *Ugly Betty*'s Alan Dale and Freema Agyeman – who stars in Episodes 6-8 as Martha Jones.

A checklist for the details confirmed so far for the 13 episodes is to the right.

John Barrowman and James Marsters are made up to be in *Torchwood* together.

### TORCHWOOD

1 Title TBA By Chris Chibnall, Director: Ashley Way
2 **Sleeper** By James Moran, Director: Colin Teague
3 **To the Last Man** By Helen Raynor, Director: Andy Goddard
4 **Meat** By Catherine Tregenna, Director: Colin Teague
5 **Adam** By Catherine Tregenna, Director: Andy Goddard
6 **Reset** By JC Wilsher, Director: Ashley Way
7 TBA by Matt Jones, Director: Andy Goddard
8 TBA by Joseph Lidster, Director: Andy Goddard
9 TBA by TBA
10 TBA by PJ Hammond
11 TBA by Chris Chibnall
12 TBA by Chris Chibnall
13 TBA by Chris Chibnall

EXCLUSIVE!

# » More casting confirmed for the Eighth Doctor audio series

Further casting details for next year's second season of *The New Eighth Doctor Audio Adventures* have been revealed exclusively to **DWM**.

Eddie Robson's *Grand Theft Cosmos*, released in May, sees the Eighth Doctor and Lucie visiting nineteenth-century Sweden where they become embroiled in an attempt to steal the infamous Black Diamond. But the stone is guarded by forces not of this world...

Joining the regular TARDIS team of Paul McGann and Sheridan Smith in their life of crime are Michael Maloney (*Truly, Madly, Deeply and Hamlet*), Colin Spaull (*Z Cars*), and Christopher Benjamin (*Judge John Deed* and *The Prisoner*). Both Spaull and Benjamin have previous *Doctor Who* credits to their name – Spaull played Lilt in 1985's *Revelation of the Daleks* and more recently was Mr Crane in *Rise of the Cybermen* and *The Age of Steel* (2006). Benjamin, of course, is fondly remembered as the bumbling theatre manager, Henry Jago in the classic *The Talons of Weng-Chiang* (1977), and appears in Episode 7 of next year's series. *Grand Theft Cosmos* also features the return of two regulars from last season's finale: the ruthless Headhunter and her sidekick, Karen.

The *Grand Theft Cosmos* cast, including TV guest stars Christopher Benjamin (fourth from left) and Colin Spaull (far right).

June's *New Eighth Doctor Adventure* is *The Zygon Who Fell to Earth* by Paul Magrs. This new story is a sequel to the previous season's *Horror of Glam Rock* and once again features Lucie's Aunty Pat – though ten years on from the events of the previous adventure.

Guest-starring are Tim Brooke-Taylor (*The Goodies*), Malcolm Stoddard (*Colditz* and *The Brothers*) and *Blake's 7* regular Steven Pacey. Stoddard and Pacey appeared together in the 1981 *Blake's 7* episode *Traitor*. As well as acting, Pacey will be singing the song *Falling Star*, with music by Tim Sutton and lyrics by Barnaby Edwards.

"Steven seemed the natural choice for this story," says Edwards. "Not only is he a wonderful actor, he's also one of the country's best musical performers. It's great to do a song again and, as with last year's *Horror of Glam Rock*, it's central to the storytelling. Aliens, pop songs and Aunty Pat – it's a winning formula!"

# » Peter Moffatt 1923-2007

### Paul Vanezis pays tribute to *Doctor Who* director Peter Moffatt, who died on 21 October 2007.

“Don't ever get old, Paul.” This was the last piece of advice that Peter Moffatt gave me when I last spoke to him at the end of August. Under the circumstances, I didn't wish to bring up the subject of the alternative.

Peter Moffatt is probably best known to fans of *Doctor Who* as a director brought in by John Nathan-Turner to work on the series during the 1980s. Peter directed six *Doctor Who* stories: *State of Decay* (1980), *The Visitation* (1982), *Mawdryn Undead* (1983), *The Five Doctors* (1983), *The Twin Dilemma* (1984) and *The Two Doctors* (1985). After filming and editing was complete on his final adventure, Peter wrote to John to thank him for the many engagements he had given him and “despite my main failing.” Quite what he meant by that I don't know, but when I interviewed him last year for the DVD documentary *A New Body at Last*, he was extremely critical of his own work.

Peter was born in 1923 and I understand he became an actor. He married Joan Kemp-Welch who was 17 years his senior and also an actress. Both left that profession around the same time and both had a similar change of career. Peter became part of the directing core of Associated Rediffusion programming in the early 1960s. Among his earliest work was *Tales of Mystery*, the famous thriller series starring *Dad's Army*'s John Laurie as Algernon Blackwood, fronting each one. Many of Peter's counterparts would have an influence on his later career. He became a jobbing director, making live and pre-recorded programmes including *Crane*, *No Hiding Place*, *The Power Game*, *Sexton Blake* and the TV adaptation of Joe Orton's *Entertaining Mr Sloane* (which was produced by his wife).

**Peter Moffatt directs Elisabeth Sladen for 1983's 20th anniversary Special, *The Five Doctors*.**

Although Peter had made a name for himself, he didn't land his first job at the BBC until 1969. After that, he became a director of choice with producers at the corporation and in the company of many other directors from his Associated Rediffusion days including Raymond Menmuir, Chris Hodson, David Sullivan Proudfoot, Peter Cregeen, Moira Armstrong and his wife.

What struck me when I first met Peter professionally was how utterly charming he was. He looked ancient though, and some of those taking part in *The Two Doctors* DVD commentary confessed they thought Peter had died some years earlier. But he took over the commentary booth and led like the true director he was. Everyone followed. Before writing this I spoke to as many of Peter's old colleagues I could find. Many described him as avuncular, someone who never had a bad word to say about anyone. He was easily liked and managed his studio from the gallery strictly and to time. This style appealed to many of the producers he worked with in the 60s and 70s, particularly Bill Sellars who employed him as director for *All Creatures Great and Small*. It was with the all-film 1985 Christmas Special of the popular vet series, filmed after his final *Doctor Who*, that Peter directed arguably his best work. Although we know him for his science-fiction, it's *All Creatures Great and Small* that is his legacy. DWM

# » First DVDs for 2008 confirmed

***The Time Meddler* – on DVD in February.**

Two new *Doctor Who* DVD titles have been confirmed by 2entertain for the early part of 2008. 14 January will see the release of the *Beneath the Surface* box set, a collection comprising the Third Doctor stories *Doctor Who and the Silurians* (1970) and *The Sea Devils* (1972) and the Fifth Doctor adventure *Warriors of the Deep* (1984). All three stories, which each feature the Silurians and/or the Sea Devils, contain commentaries, features and photo galleries. A full preview appears next issue.

*The Time Meddler*, starring William Hartnell, follows in February. This 1965 First Doctor adventure features the introduction of the Monk (Peter Butterworth) and is the first time we meet another time traveller from the Doctor's own race. Extras for the DVD have yet to be announced.

**The Doctor and Donna will be having an exclusive new audio adventure in May.**

EXCLUSIVE!

# » Tenth Doctor and Donna stories exclusive for BBC Audio

May 2008 will see BBC Audio release the first in a new series of *Doctor Who* readings exclusive to audio. *Pest Control* by Peter Anghelides is an original *Doctor Who* story featuring the Tenth Doctor and Donna. The reader for the CD is yet to be confirmed, although it's hoped that the vocal services of one of the TV cast will be secured.

In a similar fashion, two original *Torchwood* stories will be released in February. Michael Stevens, the commissioning editor for BBC Audio, tells **DWM**, “Our February *Torchwood* titles, *Hidden* by Steven Savile and *Everyone Says Hello* by Dan Abnett, are now ‘in the can’ with readings by Naoko Mori (Tosh) and Burn Gorman (Owen) respectively.

“As for *Doctor Who*, abridged readings of BBC Books' *Forever Autumn*, *Sick Building* and *Wetworld* will be published in March, along with the soundtrack of the 1974 TV story *The Monster of Peladon*, for which linking narration will be provided by Elisabeth Sladen, who played Sarah Jane Smith in the story.

“April will bring the publication of two further titles in our ‘novelisation readings’ series. *Doctor Who and the Creature from the Pit* by David Fisher will be read by Tom Baker, and *Doctor Who: The Myth Makers* by Donald Cotton, will be read by Stephen Thorne. We are also extremely proud to announce the audio publication in April of *Who and Me* – 1970s producer Barry Letts' memoirs of his career with the BBC and *Doctor Who*.”

## » In the shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

### December

**■ WEDNESDAY 26**

**Novels** *Peacemaker* by James Swallow, *The Pirate Loop* by Simon Guerrier, *Wishing Well* by Trevor Baxendale [Tenth Doctor and Martha] BBC Books £6.99 each

**■ ALSO THIS MONTH**

DOCTOR WHO
SHORT TRIPS: THE GHOSTS OF CHRISTMAS

**Book** *Short Trips: The Ghosts of Christmas* Big Finish £14.99

**CD** *Doctor Who – The Girl Who Never Was* [Eighth Doctor and Charley] Big Finish £14.99

**CD** *Companion Chronicles: Old Soldiers* [The Brigadier] Big Finish £8.99

**CD** *Dalek Empire: The Fearless – Part 3* Big Finish £10.99

### January 2008

**■ THURSDAY 10**

**DWM** 391 Panini £3.99

**■ MONDAY 14**

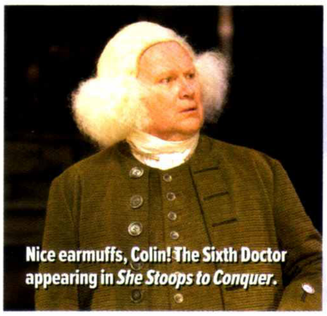
**DVD** *Beneath the Surface* (box set) *Doctor Who and the Silurians* [Third Doctor and Liz], *The Sea Devils* [Third Doctor and Jo], *Warriors of the Deep* [Fifth Doctor, Tegan and Turlough] 2entertain £39.99

All release dates are subject to change, and all prices are RRP.

# Beyond the TARDIS

**Dominic May** tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

## PANTOS OF THE DAMNED



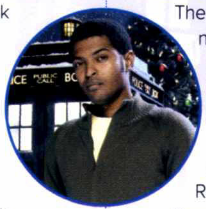
Nice earmuffs, Colin! The Sixth Doctor appearing in *She Stoops to Conquer*.

*Aladdin*, starring **John Barrowman** opposite the Daleks, is at the Birmingham Hippodrome (19 December to 27 January – Box office 08707 301234). Daleks also feature at Newcastle's Theatre Royal's Aladdin (3 Dec to 19 Jan – 08448 112121). **Colin Baker**, fresh from *She Stoops to Conquer* in Chichester, is King Rat with **Terry Molloy** as Alderman Fitzwarren in *Dick Whittington* at Norwich's Theatre Royal (19 Dec to 20 Jan – 01603 630000), the Doc and Davros having switched on Cromer's Christmas lights on 7 December. **Peter Purves** directs *Snow White and the Seven Dwarfs* at Dartford's Orchard Theatre (7 Dec to 13 Jan – 01322 220000). **Frazer Hines** is Alderman Fitzwarren in *Dick Whittington* at Salford's Lowry Theatre (7 Dec to 6 Jan – 08707 875780). **Deborah Watling** is directing and choreographing her local pantomime. Dalek operator **Nicholas Pegg** is writer/director of *Peter Pan* at Nottingham's Theatre Royal featuring **John Challis** and Genesis Ark operator **Stuart Crossman** and author of both *Mother Goose* at Hornchurch's Queen's Theatre featuring *Dragonfire*'s **Stuart Organ** and **Chris MacDonnell** and *Snow White and the Seven Dwarfs* at Harrogate Theatre.

## CHRISTMAS INVASIONS

Don't miss **David Tennant** in the *Extras* Christmas Special, **Catherine Tate** in her own Christmas Special, **John Barrowman** in *Maria Meets Joseph* and *Friday Night is Music Night*, and **Billie Piper** and **Adjoa Andoh** in *The Shadow of the North*.

## TENNANT PULLS A FAST ONE



"It gets bigger once you're inside," drooled *The Fast Show*'s Mark Williams to **David Tennant** at London's Dominion Theatre on 4 November during a sketch contributing to a promotional show for a new *Fast Show* DVD set. Tennant and **Kylie Minogue** are backing Cancer Research UK's Little Star Awards by signing certificates for children who have undergone cancer treatments in the last five years. Tennant topped a CBBC *Newsround* poll of ideal celebrity teachers (**Billie Piper** came third and Kylie sixth).

## BARROWMAN TOURS

In a quiet November **John Barrowman** announced a 2008 concert tour from 7 to 17 April with dates at Wales Millennium Centre, Birmingham Symphony Hall, Nottingham Royal Centre, Glasgow Royal Concert Hall, Gateshead Sage, Hammersmith Apollo, Bristol Colston Hall, Manchester Bridgewater Hall and Brighton Dome (see *gigsandtours.com*). TV appearances included *Strictly Come Dancing* and *It Takes Two*, *The National Lottery*, *LK Today*, *Loose Women*, *This Week*, *The One Show* and *The Big Questions*. Barrowman has backed Stonewall's anti-homophobia campaign stating, "Be bold. Be brave. Be a buddy not a bully." His *Anything Goes* autobiography is out on 24 January.

## SOFT CORE BILLIE

**Billie Piper**'s *Secret Diary of a Call Girl* was a Best Soft Core Production nomination at the 29 November UK Adult Film and Television Awards. Two days earlier her *Treats* performance was considered at 2007's *Evening Standard* Theatre Awards while **Catherine Tate** was up for Best Television Comedy Actress 2007 at the British Comedy Awards on 5 December. **Freema Agyeman** featured in a *Doctor Who*-related sketch on BBC One's *The Omid Djalili Show* on 1 December.

## QUICKIES

The irrepressible **Noel Clarke** now has his own myspace space at *www.myspace.com/therealnoelclarke*. **Christopher Eccleston** read letters and poems by Ted Hughes at London's Purcell Room (29 November). *School Reunion* writer **Toby Whithouse** is a guest at Brighton's monthly media and arts event, *The Space* on Tuesday 8 January at the Joogleberry Playhouse. More at *www.thespace.me.uk*

## STOCKING FILLERS

On DVD: *The Friday Night Project: Unleashed* (Tennant/Piper); *Learners* (Tennant); *The Catherine Tate Show* Series 3; *White Diamond/Showgirl Homecoming* (Kylie); *Little Britain Abroad* and *Little Britain: The Only Game in the Village* (Tom Baker); On CD: *Another Side* (Barrowman); *X* (Kylie).

## OBITUARY

Author **Peter Haining**, whose works included a number of *Doctor Who* reference books, died on 19 November aged 67.

## Who's the American's choice

*Doctor Who* has been nominated for the first time in the USA's People's Choice Awards in the Best Sci-Fi Show category. The series faces strong competition from US hits *Battlestar Galactica* and *Stargate Atlantis*. The results, decided by public vote, will be announced on 8 January 2008.

## Re-X-amining Kylie Minogue

A new version of documentary *X-amining Kylie* will be broadcast on Radio 2 following transmission of *Voyage of the Damned* on Christmas Day. The revised programme, which features David Tennant talking to Kylie about her life and work, will feature additional *Doctor Who*-related material.

## Interrogate the producers!

Next year's Series Four launch issue of **DWM** will feature an exclusive interview with *Doctor Who* producers Russell T Davies, Julie Gardner, and Phil Collinson, but with a difference: our discerning readers – that's you lot! – will be asking the questions. Only the sharpest, funniest, and most interesting questions will be put to Russell, Julie, and Phil, so why not sign up to all-the-rage social-networking website Facebook, and join the official '**Doctor Who Magazine**' group (*www.facebook.com/group.php?gid=4701958740*), where you can post your killer questions? The three best will win a year's subscription to **DWM**. The closing date is 1 February.

## Rose returns!

STOP PRESS!

Just as this issue was going to press, it was confirmed that **Billie Piper** will return in the next series of *Doctor Who* reprising her role of Rose Tyler. Billie's last episode to date was *Doomsday* (2006), in which Rose found herself trapped in a parallel universe, seemingly separated from the Doctor forever.

Billie was spotted by passers-by filming scenes in Cardiff on Monday 26 November, for an episode directed by Graeme Harper. More news on Rose's imminent comeback shortly...

## WIN! A limited edition Fine Art Print!

*Departmentsix.com* is a newly formed company licensed to produce limited edition prints of original designs of concept artwork from *Doctor Who*. The company is celebrating the launch of its new website, and is giving away a limited edition print of *Doctor Who* concept art work.

**DWM** readers stand the chance to win a Dalek DNA limited edition print which is accompanied with a certificate of authenticity, numbered and signed by expert artists Edward Thomas and Ian Bunting. The winner will have the print delivered in a custom-made lined box, presented in a triple aperture mount and wrapped in its own fine tissue of Gallifreyan text.

For your chance to win, answer the following question correctly, and post it to the **DWM** address (including your name, address and email address), marked SIX APPEAL, by 10 January:

**Which design from *42* is featured in the first release of images?**

**TERMS & CONDITIONS**

Postal entires only. The competition closes on 10 January 2008. The winner will be chosen at random from the correct answers received and will be contacted via the email address supplied. Postal address will also be requested. If a winner fails to respond within 7 days of prize notification, another winner will be chosen until all prizes are allocated.

# THE FINAL VOYAGE...

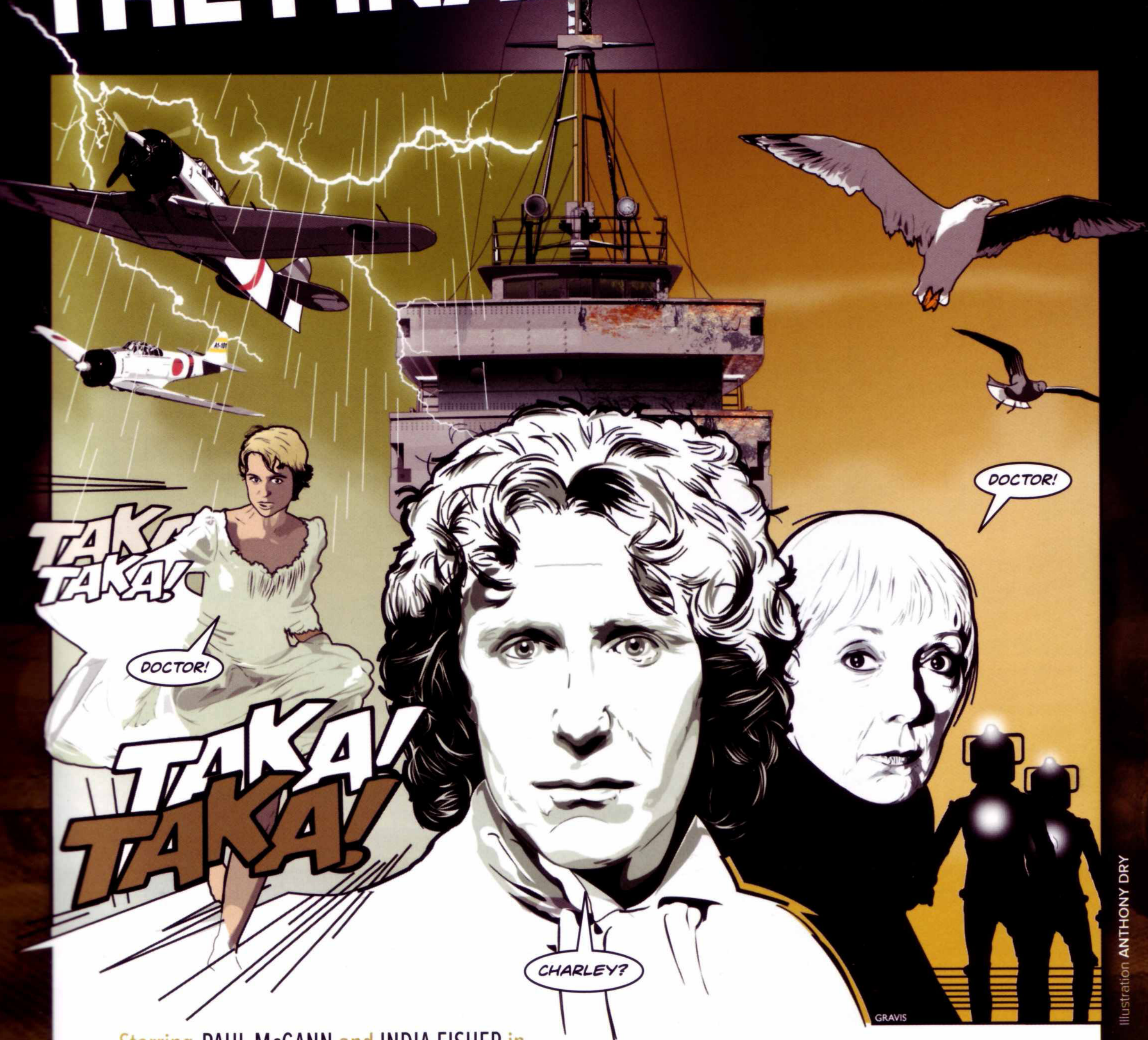

TAKA! TAKA!
DOCTOR!
TAKA! TAKA!
CHARLEY?
DOCTOR!
GRAVIS

Illustration ANTHONY DRY

Starring PAUL McGANN and INDIA FISHER in

## The Girl Who Never Was

An original audio play by ALAN BARNES

With DANNY WEBB, AMANDA ROOT and ANNA MASSEY

'Dot dot dot, dash dash dash, dot dot dot. Someone's listening. Somewhere.'

A ghost ship. A girl with no memory, adrift in time. An old enemy.
This could be Charlotte Pollard's finest hour – or her last.

Set course for Singapore. 1931. Journey's end.

Released **DECEMBER 2007** on double CD, priced £14.99 (£15.50 overseas) inc. p&p

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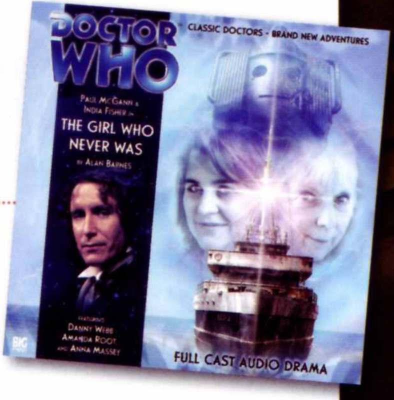
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# GALAXY FORUM

**Send your letters to...** Galaxy Forum, Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

## »LETTER OF THE MONTH

I have just witnessed what may be the best eight minutes of television I have seen since... well since Series Three finished, or maybe *Sarah Jane Adventures* last Monday. Anyway, how fabulous was *Time Crash*? Poll-topping Mr Moffat came up trumps again with a script that was both witty and damn exciting for such a short episode. Even though Peter Davison's older appearance was cleverly explained, it wasn't necessary, as within seconds of appearing on screen disbelief had been well and truly strung up – and the Fifth Doctor had returned! His involvement with Big Finish probably helped, but I was impressed by how easily he slipped back into the character on screen. The two Doctors sparked off each other marvellously, each bringing out the best in the other. It really was a joy to watch.

"To days to come," and "all my love to long ago." How perfectly put, Doctors!

**DAVID SNELSON** EMAIL

## "The final moments struck a chord... Peter was *my* Doctor, too!"

**Last month Doctor Ten bumped into Doctor Five – but did *Time Crash* crash and burn or was it a crash hit?**

### ■ FIVE STAR

It's Peter Davison and David Tennant being directed by Graeme Harper in a Steven Moffat script. Put simply, *Time Crash* was without doubt the best multi-Doctor story ever! By a long way! Exciting, funny and genuinely moving, my only criticism is that it was all over in eight magical minutes of joy! Congratulations to everyone else who made it possible, and especially Peter Davison who put the gears in motion 25 years ago!

**DOMINIC FELLOWS** EMAIL

It's truly amazing, our favourite programme, isn't it? I mean, I expected to be amused by *Time Crash*, I expected to be entertained; and then just when I thought it was over, Tennant flicked a switch and delivered the most beautiful paean to *Doctor Who* of long ago and to Davison's wonderful, funny, young and energetic Doctor. And suddenly I was moved!

**ANDREW BUCKLEY** FACEBOOK

Just watched the Children In Need Special scene and I think another Doctor says it best in one word: Fantastic! Please, please, please Russell, Julie, Phil, Susie and co, take this further and get the wonderful Peter Davison back for a full length story – *Time Crash* must show you that it would work brilliantly.

**GAVIN NOBLE** HUDDERSFIELD

How to make a grown man cry... and laugh his socks off in five marvellous, magical minutes. Show him *Time Crash*! Superbly written and brilliantly acted – thank you Peter and David. "You were *my* Doctor" provided more tears than both of Sarah Jane's exits plus Jo's and Rose's put together. Thank you, *Doctor Who* team. I don't know how you do it but *please don't stop*!

**BERNIE KING** RINGWOOD

How amazing was *Time Crash*? David Tennant's moving speech to Peter Davison's Doctor "you were *my* Doctor" – had me in tears! I knew I'd like *Time Crash* (how could I not?) but I wasn't expecting to be blown away by such a short scene. Congratulations Peter Davison on reprising your Doctor with such brilliance!

**KATIE THOLE** FACEBOOK

It was a fantastic way to raise money for a great charity, and the generosity of all involved in its making should be applauded, and shame on anyone who has not donated.

I have two hopes now – one, that *Doctor Who* fans helped to raise a lot of money for Children in Need; and two, that we will get a 'proper' multi-Doctor story in the very near future, because by golly now we know how well it could work!

**MARK MANLEY** EMAIL

Short, but oh so very sweet. I can think of no better way of describing the Children in Need special scene. I'm sure the final moments struck a chord with many a thirty-something *Doctor Who* fan. Peter, you were my Doctor too, and for a brief moment I was eight years old again, refusing point blank to go to cubs because I would miss the final episode of *Snakedance*.

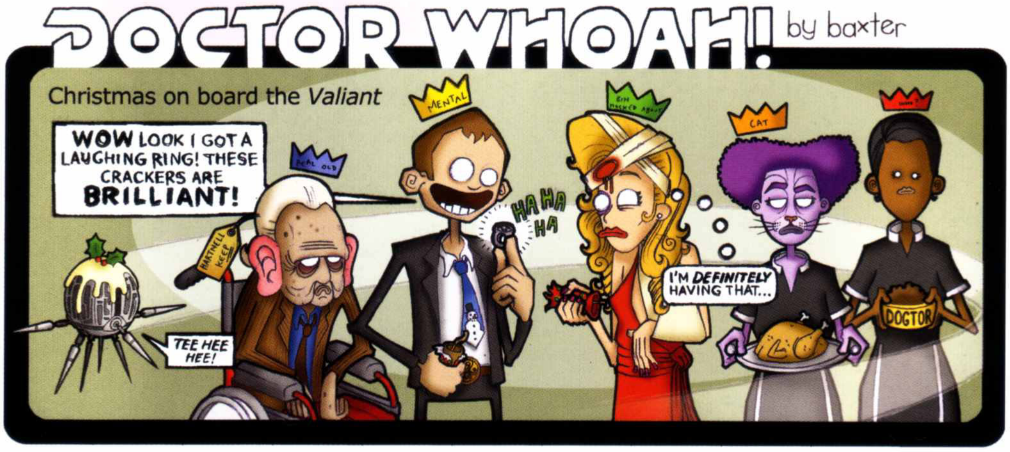
**JON BUTLER** EMAIL

*Time Crash*, as a tribute to Peter Davison's Doctor, was spot on. So often I feel that the Fifth Doctor is unfairly overlooked, but hopefully *Time Crash* has helped redress the balance. It made me watch my old VHS of *Kinda* so I could spend more time in his company!

**STUART BURCHER** MERSEYSIDE

The cheeky ribaldry between Doctors Davison and Tennant was magical! As the mini-classic came to an end, I found myself smiling at the happy times when the Fifth Doctor was *the* Doctor.

**'QUINTUS'** EMAIL


DOCTOR WHOAH! by baxter
Christmas on board the *Valiant*
WOW LOOK I GOT A LAUGHING RING! THESE CRACKERS ARE BRILLIANT!
REAL OLD
MENTAL
HARTNELL KEEP
HA HA HA
CAT
I'M DEFINITELY HAVING THAT...
TEE HEE HEE!
DOGTOR

## WE ALSO HEARD FROM...

**KYLE RICHARDS:** "If John Barrowman carries on working at his present rate, will he fill *Beyond the Tardis* entirely by next March?" **PETER ELLISON:** "Is John Barrowman the Action Man in the Harveys ads that bookend *Coronation Street*?" **PAUL DALE ROBERTS:** "Did anyone see the Kettlewell robot on the front of a card in BBC Four's *Flight of the Conchords*?" **MARK GOACHER:** "I would like to suggest that you include some articles on Ben Chatham, if only a few reviews of his latest adventures." Er, who?!

### ■ SORRY. I'M SO SORRY

I'm writing to you again over my letter which I have just discovered published in **DWM** 388: Two days after I hit the 'send' button, I thought to myself that it may have been a bit much. I suppose I just couldn't help but equate Menna Richards' statement pertaining to the future of *Doctor Who* with that of the empty promises of USA politicians, and indeed USA television network executives. When programmes go on 'hiatus' over here, with an assurance that they still has a long life, it usually means that the show will never be heard of again.

I do feel terrible about my previous letter, in particular that final crack equating BBC Wales Controller Menna Richards with that of my own country's President. I can only hope that **DWM** might allow me to use its letters page to offer Ms Richards a public apology for that horrendous injustice. Menna Richards, I most wholeheartedly and sincerely apologise. I also thank you for the promised – and promising – future of *Doctor Who*.

**CHUCK HANSEN** ILLINOIS

### ■ NEW RECRUIT

Greetings, Earthling. I am writing to let you know of my love of your magazine. A relative of mine kindly intended to buy me a subscription to *Doctor Who Adventures*, but instead, ordered me **DWM**. The loyal Whovian that I am, I just had to read it. I soon discovered that your magazine provided better reading material for a dedicated fan than *DWA*! Please continue to provide me with this long lasting entertainment!

**DYLAN MARSH** (12) EMAIL

**Welcome aboard, Dylan. We'll do our best!**

### ■ FICTION OF FICTION

In his *Fact of Fiction* in **DWM** 389, David Bailey perpetuates a small fan myth about *Destiny of the Daleks*. He says that in Episode Four the Doctor "pushes a Dalek into a corridor, where its confusion causes it to explode." Watch again closely, and you'll see the Doctor sticking one of the Daleks' red and yellow bombs to its casing – *that's* what blows it up. So while this story does make the Daleks look foolish in many ways, it's not guilty on this score. To be fair, it's easy to miss – I only noticed it about the tenth time I watched it!

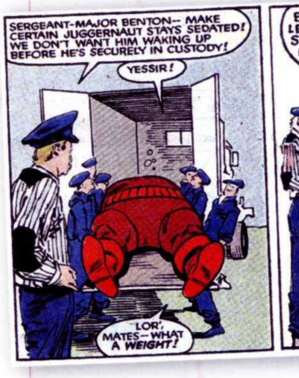
**IAN BERRIMAN** SFX

**Ah. Well done to Ian and everyone else who spotted our, er, deliberate mistake...**

### ■ THE BRIG STRIPS

I was looking through some old comics and noticed that UNIT teamed up with Marvel's mutant heroes in *Uncanny X-Men* issue 218! Splendid chaps, those X-Men, all of them...

**PAUL BOWLER** SUFFOLK


SERGEANT-MAJOR BENTON-- MAKE CERTAIN JUGGERNAUT STAYS SEDATED! WE DON'T WANT HIM WAKING UP BEFORE HE'S SECURELY IN CUSTODY!
YESSIR!
LOR', MATES—WHAT A WEIGHT!
BRIGADIER LETHBRIDGE-STEWART-- MESSAGE, SIR.

### ■ NICE READERS WRITE

Does it get any better than this? I thought that the mix of *Doctor Who*, the *Titanic* and Kylie Minogue we are looking forward to at Christmas were the ultimate ingredients for classic entertainment. **DWM** 389 has proved me wrong – is it *Time Crash?* Is it *Destiny of the Daleks*? Well, no, since you ask, it is the *Matrix Data Bank*! *Doctor Who* and *Acorn Antiques* – a match made in heaven if ever there was one! Perfectly written, it brought it all back for me... To quote Mrs O, "Oooh, I am pleased!"

**PAUL CRESSER** SPAIN

I just wanna say a big "Thank you" to all the people on **DWM** because it's simply *brilliant*! Issue 389 was one of those things you can read 100 times over and never get bored. The interview with David and Peter was the most interesting part. Also, congratulations to David for being voted as giving the 'Greatest Contribution' in the poll. Who else puts as much enthusiasm in as him?

Keep up the good work, everyone who does something *Doctor Who*-related. You are in control of my life, until I get a job!

**BETH GOODING** (14) EMAIL

### ■ SARAH'S SUCCESS

What a fun and exciting end to *The Sarah Jane Adventures*. Having just turned 40, I think I'm just the right age to enjoy it! One birthday wish that didn't come true – Mr Smith powered down forever, to be replaced by a faithful metal dog. Now where can I get a copy of that Armageddon virus?

**CLIVE ROBERT BELL** EMAIL

*Eye of the Gorgon*, *Warriors of Kudlak* and *Whatever Happened to Sarah Jane?* were as good, if not better, than many *Doctor Who* episodes. Gareth Roberts proved his brilliance, and perhaps Phil Ford and Phil Gladwin should have a go at writing for the main series? Also, could you tell me the launch date for *Torchwood*?

**NATHAN TYSON** EMAIL

**The latest news on *Torchwood* is in this issue's *Gallifrey Guardian*, Nathan...**

### ■ TO SEE OR NOT TO SEE?

Bad news. The Gorgons from *Sarah Jane* have joined forces with *Doctor Who*'s Weeping Angels. If you look at them they turn you to stone. If you don't, they send you back in time...

**MARTIN WOOD** EMAIL

**That's it for now, keep 'em coming!** ◄DWM►

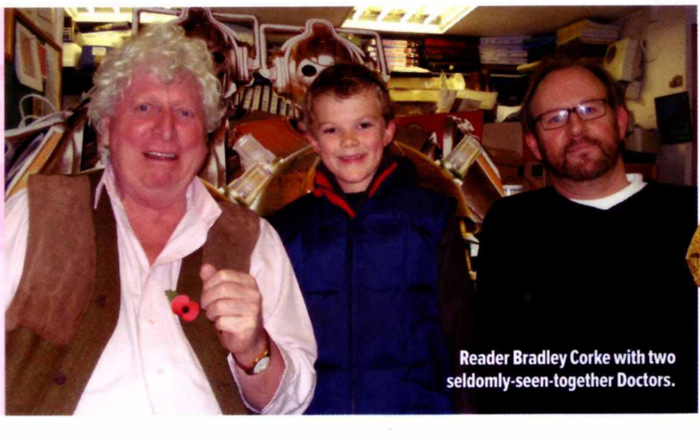
### ■ DOCTOR, DOCTOR!

My name is Bradley Corke and I am a very big fan of *Doctor Who*. My mum recently took me to meet Doctors Four and Five!

Both Doctors were really kind to me and Tom Baker even gave me a shiny £1 coin! Here is a picture of me with the two Doctors.

**BRADLEY CORKE** (8) EMAIL

**Ahhh. Brings a warm glow to our chilly old hearts, that does...**



**Reader Bradley Corke with two seldomly-seen-together Doctors.**

# ON THIS MONTH

## 20 YEARS AGO

**Benjamin Cook fishes out his copy of DWM 131, from December 1987...**

### » Meet Ace!

Doctor Who Magazine
Set Visit
INTERVIEWS: Bonnie Langford John Nathan-Turner
Meet Ace

"She's a bit of a rough diamond," revealed Sophie Aldred, the young actress cast as the Doctor's new companion, in her first interview with **DWM**, "which is reflected by her endless use of slang that will probably get on the Doctor's nerves, and she's a bit of a tomboy. I'd certainly say that she was a feminist, too."

### » Bonnie bye-bye!

Singer, dancer, and actress Bonnie Langford, alias outgoing companion Mel, spoke candidly to **DWM** about the hard time that she'd got from the show's fans: "I think that they are restricting themselves in many ways – they should be a little more open and they shouldn't pre-judge things sometimes. They often put their opinions first and say, 'Oh, I'm not going to like that,' before they've sampled it."

interview
Bonnie Langford

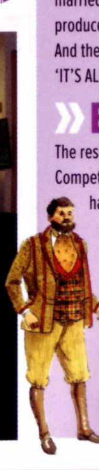
### » Rubbish!

The letters page (*You on Who!*) featured reaction to Sylvester McCoy's début story, *Time and the Rani*. "What a load of rubbish," declared **Simon Thom**, from Aberdeen. "I haven't felt so embarrassed since... oh, since the last season ended," added **Michael Bonner**, from Banstead. At least Abingdon's **David Knight** enjoyed it: "If the rest of the season is as good as this, then *Doctor Who* will be on our screens for a long time," he predicted.

### » Scoops!

December 1987 was a slow month for exclusives. The lead story in *Gallifrey Guardian* was "the sad news that former Troughton companion Wendy Padbury has been granted a 'quickie' divorce from her husband, the actor Melyvn Hayes." Thrilling stuff. "Meanwhile," continued the report, "comes the news that Tom Baker has apparently been married for the last 18 months or so, to a television producer, but he refuses to disclose her name." And the headline for these amazing non-stories? 'IT'S ALL HAPPENING...'!

### » Blessed Relief



The results of **DWM** 113's '*Doctor Who* Designer Competition' were announced, a mere year-and-a-half after the closing date. Entrants had been asked to design costumes for a pretend *Doctor Who* film, specifically for the Doctor (Brian Blessed), his companion Maggie (Meryl Streep) and the Master (John Hurt). Winners **Wanda Sue Morain** and **Mike Acord** of Cleveland won the thrilling prize of having their designs redrawn by a real fashion artists. Woo.

# COUNTDOWN TO Christmas!

## From the inception to the press launch… the story of how *Doctor Who* plotted to take over Christmas – by the people on the frontline! Words: **Benjamin Cook**

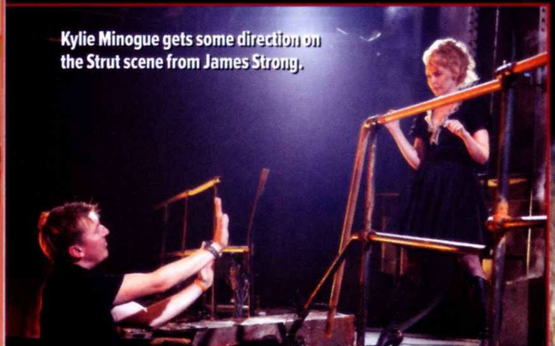
**Wednesday, 21 March 2007:** Kylie Minogue's creative director and 'gay husband' William Baker attends the Series Three press launch in London.
**Russell T Davies** (showrunner): "[Will had] had a bit to drink, and said on the spot, 'Oh, it'd be marvellous to get Kylie in *Doctor Who*.' You just nod over your glass of wine, and think, 'Yeah, yeah, not in a million years' – but then he phoned up the next day, and he'd meant it."

**Saturday, 31 March:** On Jonathan Ross' Radio Two show, Russell confirms that the BBC has commissioned a 2007 Christmas Special.

**Sunday, 22 April:** *The News of the World* reveals that Kylie will appear in the Special… as a Cyberwoman.
The paper quotes a 'BBC insider': "Russell is just putting the finishing touches to the episode and it will be TV dynamite."

**Friday, 27 April**: Apparently, Russell denies that Kylie has been cast.
BBC in-house magazine *Ariel* quotes Russell: "Don't be stupid, I haven't even written the script yet, and a woman like that is booked up two years in advance."

**Saturday, 12 May:** Miss Minogue confirms her involvement.
Asked by *InStyle* magazine if the reports are true, Kylie replies: "Yes. My gay husband is so excited about it. But I'm not going to play a villain." But who believes *InStyle* magazine?



Kylie Minogue gets some direction on the Strut scene from James Strong.

**Tuesday, 15 May:** *The Sun* reports that Woody Allen will play Einstein in the Special.
The story is complete fabrication courtesy of Jayne Mortimer, from Nottingham!
**Jayne Mortimer** (*Doctor Who* fan): "I wrote to *The Sun*, and told them that Woody Allen was going to be in *Doctor Who*. I thought they'd ignore me, but they didn't! A few days later, the story was on page three. I was paid £350 – a bit crap, I thought, after how far it spread. I mean, it made *Heat*!"

**Wednesday, 16 May:** Russell starts writing *Voyage of the Damned*.

**Wednesday, 23 May:** Will Baker is papped.
London paper *Standard Lite* runs a photo of Kylie's creative director carrying her 'to do' list, which includes the note 'When *Dr Who* script arriving? Russell's number.' Fuel added to fire? Check.

**Tuesday, 5 June:** Russell finishes the first draft of *Voyage of the Damned*.

**Monday, 11 June:** Tone Meeting in Cardiff.
"As you may have read," announces Russell at the top of the five-hour meeting, "we are talking to Kylie," but he adds: "with Claire Goose on speed dial! Kylie might not happen, but it'd mean more people watch it than ever before – all over the world."

**Saturday, 30 June:** *Last of the Time Lords* is transmitted.

**THURSDAY 13 DECEMBER…**
**DWM** 390 goes on sale 12 days before Christmas. The following 12 pages contain a dozen Amazing Advent Facts (some more amazing than others), counting down to *Voyage of the Damned*. No jumping ahead, though – read one day at a time!

"No. Please no. Noooooo!!" stresses **DWM** reader Sam Bland. "I am very annoyed. I mean, the *Titanic*, in the TARDIS? Why is it impossible for Russell T Davies to deliver a good finale without spoiling it?" But fellow reader David Snelson says: "The only thing that could have topped this would have been Celine Dion hanging from the bow crooning, 'My hearts will go on'!" And Deven Fosberry has issues: "I just can't get my head around what the *Titanic* wedged into the side of the TARDIS would look like when, clearly, the ship is about a hundred times bigger than that police box…"

**Monday, 2 July:** *Voyage of the Damned* read-through in London.
**Russell T Davies**: "It was an amazing day. Could you believe Kylie, walking around, introducing herself to everyone? The talent gathered around that table was amazing – great, classical actors that you'd give your eye teeth to work with."

**Tuesday, 3 July:** At last, the BBC confirms Kylie's casting.
July's **DWM** quotes Kylie: "It is an incredible thrill to be joining David and the entire *Doctor Who* production team for this year's Christmas Special. *Doctor Who* enjoys a unique history, and it is going to be very exciting to be a part of that."

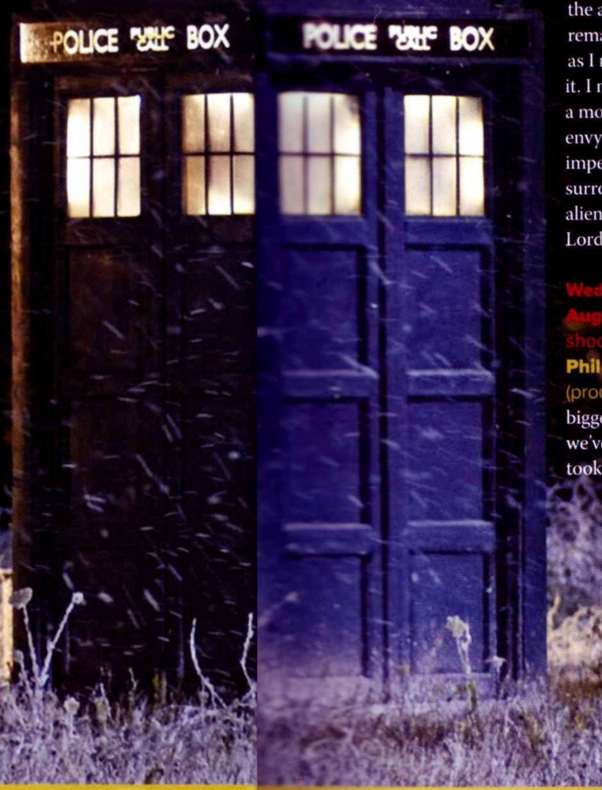
**Saturday, 7 July:** The *Jewish Telegraph* reveals that Clive Swift is also in the Christmas Special.
**Clive Swift** (Mr Copper): "[He's] a very appealing character. He's much older than the rest of the gang, but he's brave, he's useful in the fight against our enemies…"

**Monday, 9 July:** Filming begins in Cardiff.
**David Tennant** (the Tenth Doctor): "You set off thinking, we're never going to pull this off; this is the one that'll finish us. But it didn't finish us. It looks amazing, from what I've seen. It is, in some places, feature-film sized, and it's great that we keep upping the ante."

**Tuesday, 10 July:** The press report that Geoffrey Palmer will play the captain of the *Titanic*.
**Geoffrey Palmer** (Captain Hardaker): "It was a great thrill to be asked. We watched the last Christmas Special in our house, and my grandson hid behind the sofa just like my son used to as a child."

**Wednesday, 11 July:** The BBC releases the first photo of David and Kylie on set.
"Hemlines weren't anything like that in 1912," moans one poster on web forum Outpost Gallifrey. "I really wish the BBC would do some proper research and realise that [Kylie] should be wearing a floor length skirt. Lazy, lazy, lazy." **DWM** wonders whether they feel a bit daft now.

The *Titanic* passengers get into the festive spirit.



**Thursday, 19 July:** Jimmy Vee is papped.
The papers publish pictures of actor Jimmy Vee on a fag break, in full Bannakaffalatta regalia.

**Wednesday, 25 July:** *The Sun* claims that Prince Charles snubbed a role in *Voyage of the Damned*.
The paper quotes Phil Collinson: "We recently approached Charles because we had some great ideas for him in the show. He politely declined, but he did say he was a big fan."

**Monday, 30 July:** Kylie films on the streets of Cardiff city centre, and ex-Doctor Colin Baker pays a visit.
**Colin Baker** (the Sixth Doctor): "What was reassuring for this old TARDIS key-holder was that the process and the atmosphere on set remained as special as I remembered it. I must confess to a moment of quiet envy seeing David, impeccable in a tuxedo, surrounded by bizarre aliens, doing his Time Lord thing."

**Wednesday, 8 August:** Principal shooting wraps.
**Phil Collinson** (producer): "It's the biggest episode that we've done so far. It took the longest to shoot – 25 days in total, which is how long we usually set aside for two 45-minute episodes. It was relentless."

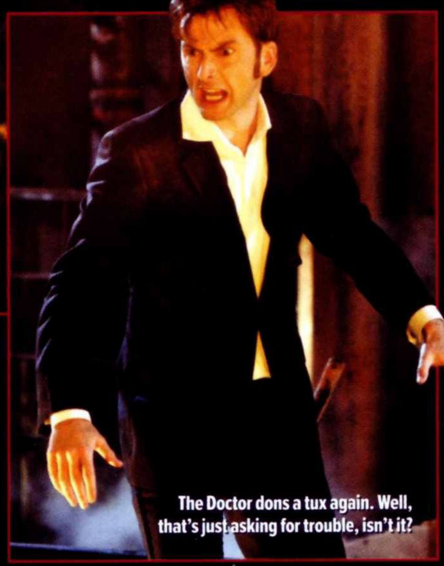
**Thursday, 23 August:** **DWM** announces that Bernard Cribbins will appear in the Christmas Special.

**Saturday, 25 August:** Kylie attends an exclusive **DWM** photo shoot in London.
**Tom Spilsbury** (**DWM** editor): "We wanted something extra special for our Christmas issue – and what could be more special than an exclusive cover featuring Kylie? The infamous photos of Katy Manning [who played companion Jo Grant in *Doctor Who* 1971-73] and a Dalek were used as a starting point for the composition of the shoot. With the generous support of Will Baker, Edward Russell and of course Kylie herself, some stunning images were taken. And, I'd humbly suggest, they've helped create our best cover to date."

**Thursday, 25 October:** Is Kylie playing the TARDIS?
According to *The Sun*: 'Astrid is an anagram of Tardis, while Perth means "part" in Welsh, where the show is filmed [sic] – so her name translates as "part Tardis".' More accurately, the previous week, *The Sun* had revealed that the *Titanic* in *Voyage of the Damned* is in fact a spaceship.

**Monday, 5 November:** Murray Gold's Series Three soundtrack CD hits the shops, and fans get an exclusive preview of *The Stowaway*, the Christmas song from *Voyage of the Damned*.
Lyrics include: "Once I found a stowaway upon my ship on Christmas Day / I was fair, so I gave him a chance…"

**Friday, 9 November:** Might Kylie return to *Doctor Who*?
*The Daily Express* quotes Kylie: "It's not up to me, but I know there has been talk that my character could be reintroduced at a later date. We'll have to wait and see."



The Doctor dons a tux again. Well, that's just asking for trouble, isn't it?

**Thursday, 22 November:** *Doctor Who*'s original producer, Verity Lambert, dies.
The decision is taken to put a dedication at the end of *Voyage of the Damned*.

**Saturday, 24 November:** The Mill completes its visual effects work.
**Dave Houghton** (Visual Effects Supervisor, The Mill): "We and the art department knew that this episode would be a massive undertaking. There are CGI elements in virtually every scene. But we're very pleased with the results."

**Tuesday, 18 December:** The episode receives a press launch in London.
**Russell T Davies**: "You might wonder why we have press launches, which only serve to spoil the plot in the papers in the days following, but that's just a necessary risk; a proper launch is a sign of the faith that the BBC has in *Doctor Who*. They're actually a very important part of *Doctor Who*'s profile."

**Tuesday, 25 December:** *Voyage of the Damned* is transmitted.
**Jane Tranter** (Controller of BBC Fiction): "The nation saw the *Titanic* crash into the TARDIS, and everyone's thinking, 'How will they beat that?' Well, with this!" DWM

Mr Copper: "Brave and useful in the fight against our enemies" says Clive Swift.

**FRIDAY 14 DECEMBER…**
In an early draft of the script, Kylie's character was called Peth Harmone. This was soon changed to Astrid Peth.

THE COUNTDOWN CONTINUES WITH OUR KYLIE INTERVIEW…

**SATURDAY 15 DECEMBER...**

Kylie is the only *Doctor Who* star to have been referenced in the show as a real person. In 2006 episode *The Idiot's Lantern*, the Doctor asserts, "It's never too late, as a wise person once said – Kylie, I think," quoting her 1989 hit *Never Too Late*.

# STAR GIRL

**It's time for us to meet the very special guest star of *Voyage of the Damned* – not to mention the star of this issue's exclusive DWM cover! Benjamin Cook goes in search of the real Kylie Minogue...**

It's just before midday on Monday 2 July 2007. Right now, there's no better place to be than the Central Baptist Church, on Shaftesbury Avenue. This is where 50 or so members of the *Doctor Who* team, and a dozen or so actors, have gathered for the first read-through of this year's Christmas Special, *Voyage of the Damned*. Most of us are here already. A few are stuck in traffic. One such person is... well, someone *so* famous that her surname is virtually redundant. Ladies and gentlemen...

It's Kylie!

And so it is that **DWM** is sitting in a church hall in London, thinking about Kylie, about the 20 years' worth of 'stuff' that we know about her. About our 1980s childhood spent watching her in *Neighbours*. About her bottom made of Teflon. About how she's overcome breast cancer. About her almost unmatchable success as a pop star. You can count on the fingers of one hand the number of pop artists who've lasted more than a decade, let alone more than two. It's hard to think of an artist who's become so well-loved, and yet about whom we know so little. What's the *real* Kylie like? Nice? Dull? A prima donna? A total mentalist? You can't imagine her having a hissy fit, and throwing her diamond-encrusted microphone at a roadie, but we just don't know, do we? Our impression of Kylie the pop star, the celebrity, the artist, the icon, has always been more about the people around her: the songwriters, the stylists, the advisors, and the creative directors. She could be anyone. Or no one. The Great Enigma. And just as you're wondering what on Earth this woman is going to be like, she walks in through the door.

**» SUNDAY 16 DECEMBER...** Debbie Chazen, who plays happy-go-lucky Foon in *Voyage of the Damned*, is following in the footsteps of her father, Albert, who played a scientist in the first three episodes of 1967 serial *The Moonbase*.

It's surreal to see Kylie – stunningly beautiful, but shorter than you expect – work the room, as the rest of us mingle and pretend not to be watching her every move, and to see her approach each of us in turn, hold out her hand and say, "Hello, I'm Kylie."

"WE KNOW WHO YOU ARE!!!" we reply. "OH MY GOD, YOU'RE KYLIE MINOGUE!!!"

Actually, we don't say that. That would not be cool. **DWM** remains professional, says hello back, explains who we are, and then finds that there's not a lot left to say at this stage, other than "Do you think we could be friends?" Kylie must know that's what **DWM** is thinking, because she smiles and moves on.

Five minutes later, we're sat around a table, Christmas Special scripts in front of us. Jane Tranter, the Controller of BBC Fiction, is saying some nice things about *Doctor Who*. "You turn television into an art form," she says. "I'm incredibly jealous and envious, blah, blah, blah, of what you're about to put yourselves through, blah, blah." But we're not really listening. We're watching Kylie. She has amazing skin.

And then we have to go around the table, introducing ourselves again. "I'm Kylie Minogue," says Kylie, "and I'm playing Astrid."

There's lots of applause. Next around the table is Clive Swift. He's playing Mr Copper. "How do I follow that?" he exclaims, and everyone laughs. Kylie laughs, too. We all know this, because no one can take their eyes off her. Poor woman.

After the readthrough, in which Kylie was brilliant (and pronounced Bannakaffalatta right first time), the producers and the director huddle in a corner for the usual post mortem, while David and Kylie pose for publicity pictures outside. "She got everything spot on," whispers Russell T Davies, the showrunner.

And then back in she pops to say goodbye. "Looking forward to seeing you in Cardiff," says James Strong, the director.

"You'd better crack the whip," Kylie teases him.

> "THERE WAS A LOT OF EXCITEMENT WHEN THE DALEK ARRIVED. I WAS IN THE PRESENCE OF A LEGEND!"

ALMOST TWO MONTHS LATER, **DWM** IS waiting for Min – oh yes, it's Min now, because her friends call her Min – at the Worx, a studio in Parsons Green, London, where she will pose and pout and flash some leg for her first ever **DWM** photo shoot. Kylie! **DWM**! Exclusive! This could sell – what? – more than our Vervoid cover five years ago! Do you think? A Dalek is travelling here from BBC Wales especially. The plan is to recreate Katy Manning's legendary 1978 shoot for *Girl Illustrated*, in which the one-time companion [Katy played Jo Grant in the early 70s] posed virtually naked with a Dalek. Kylie will wear clothes, but not too many. Fine by us!

Kylie's Manchester-born, long-time creative director William Baker is taking the pics. "The Katy Manning photo came through yesterday," he tells **DWM**, as his pug puppy dog Arthur slides drunkenly over the polished floor. "I thought perhaps I shouldn't show it to Min until *after* the shoot!"

"Can we move that Dalek into position, please?" asks Will, as Kylie ducks behind a curtain to slip on a ▶

What are Astrid and the Doctor looking at? Find out on Christmas Day!

little gold number. "Does the dress work with those shoes?" she asks, and Will nods enthusiastically. Apparently, he's aiming for an 80s title sequence look.

"So how do you want me?" she asks, draping herself over the Dalek like a pro. "Oh, I see, like a fox!"

"God, you look gorgeous," says Will. If the Dalek could speak, it would surely say the same.

"Will always says that," retorts Kylie, rolling her eyes. "Hey, we can put Arthur on the Dalek?" she suggests. Arthur is more interested in having a wee.

After the shoot, Will clears up after Arthur, and Kylie settles down with **DWM** for a chat. She remains a hesitant interviewee, choosing her words cautiously, as though she's 20 years' experience of being misquoted. **DWM** has had to submit questions in advance, perhaps so that Kylie – or Kylie's people – can make sure that we're not going to ask her about UNIT continuity, or who started the Time War, or whether the Taran Wood Beast could beat the Garm in a fight. But if this sounds borderline diva-ish, remember that Kylie is an A-list pop icon, and we bet that she's the only A-list pop icon who would pose with a Dalek, in next to nothing, for the cover of **DWM**. But before the sanctioned stuff, **DWM** can't resist quizzing Kylie about the Dalek. Had she even heard of the Daleks before today?

"Of course I had," she exclaims, all mock disgust. "There was a lot of excitement when the Dalek arrived this morning. I was in the presence of a legend. I've had to gracefully accept second billing today. Well, at least I'm younger! Needless to say, all the crew wanted their picture taken with the wondrous one." We think she means the Dalek, although **DWM** was pretty excited to have our picture taken with Kylie. "The Dalek was in great condition, and much bigger than I'd expected. At least I've met one now, as I didn't in the Christmas episode." Something else occurs to her: "Do you know what? I never held the sonic screwdriver either! I had many opportunities, but kept prolonging the moment, and then never got around to it. Maybe next time…?"

WE ASK KYLIE HOW SHE CAME TO be cast in *Doctor Who*. We hear a certain Mr Baker was involved… "It's true, Will is my dear friend," says Kylie, "and an absolute super fan of *Doctor Who*. We're talking a convention-goer here! Even before its recent revival, I was always hearing about it."

Had she watched the show herself?

"I grew up with *Doctor Who* in Australia," she reveals, "so it's part of my childhood. I was very flattered to be invited to be part of the show, especially the Christmas episode. When I was asked to do it by Russell and Julie [Gardner, executive producer], we had a meeting over coffee to discuss what the role might be, and I just fell in love with the two of them." Asked what particularly impressed her about the producers, Kylie pinpoints "their humour, talent and passion for the show. At this stage, Russell hadn't written the script, so to know that he'd write it after our meeting made it all the more personal."

"Astrid came first," confirms Russell, when we catch up the following week. "When you watch *Voyage of the Damned*, you'll realise that there would have had to be someone in Astrid's place, no matter what, but this was unusual in that we were talking to Kylie before a word had been written. But I never, hand on heart, expected our discussions to succeed, so I wrote the Astrid that I would have written anyway – another of the Doctor's Christmas companions, like Donna, in last year's Special."

Pop quiz question: how would Kylie sell the character of Astrid in a personal ad? "Curious dreamer ready for adventure," she replies, "seeks soul mate for an eternity of love and cosmic adventures."

**» MONDAY 17 DECEMBER…**

Murray Gold, who composes *Doctor Who*'s incidental music, makes a cameo appearance in *Voyage of the Damned* as a musician in the *Titanic* ballroom.

Hmm. A bit rehearsed, but pretty cute. So was Kylie nervous about taking on the role? She looks like a cool lady, but **DWM** wonders whether there's an inner turbulence there…?

"I was a little nervous," she confesses. "But being amongst such wonderful actors, and playing opposite David Tennant, who's divine, made me determined to do my absolute best." If you were hoping for tales of behind-the-scenes bust-ups and falling-outs, you'll be disappointed, because Kylie stresses one point: "I have to say, everyone made me feel so welcome and at ease, which made my job a whole lot easier."

Given that she hadn't acted for a while, how did she prepare? Is going back to acting like riding a bike?

"My first day on set was like stepping back in time. No, no, I mean that in the best way! I felt really at home being back in the world of TV and acting. Although I had nerves, I loved the challenge of playing Astrid."

As opposed to singing on stage?

"Exactly. It felt very liberating to be a character and not 'Kylie'. I've definitely got the acting bug again."

KYLIE MAY BE BEST KNOWN FOR HER singing career (ten studio albums, two live CDs, seven live concert DVDs, and over 40 singles released internationally, all of which have been hits – apparently, she has sold over 40 million records worldwide), but her first professional acting role, aged 11, in Australian TV series *Skyways*, came around eight years before she embarked on a career as a recording artist. After her 17th birthday, Kylie left school to take up acting as a full-time profession. By the time she was an adult, she had won five Logies (the Australian equivalent of BAFTAs) – the youngest actress ever to do so. Her character Charlene in *Neighbours*, Australia's highest-rated TV show back then, made her a household name, and Kylie is the most popular actress to have come out of the soap. No, scrap that. Kylie is the most popular thing to have come out of Australia full stop. She is impossible not to like. Have you tried? It's impossible.

How does the schedule on something as action-packed as *Doctor Who* compare to *Neighbours*?

"The schedule on a soap, especially with publicity duties, is busy," she acknowledges, "but working on *Doctor Who* was full on. Action sequences are tiresome, keeping up the energy take after take, and being so physical…"

But don't you prefer the Welsh weather, Kylie?

"Cardiff was very welcoming. I think we saw every season in the three-and-a-half weeks that I spent there! I enjoyed being away from London so that

## RUSSELL ON KYLIE

"WONDERFUL!" IS SHOWRUNNER RUSSELL T DAVIES' verdict on Kylie's portrayal of Astrid in *Voyage of the Damned*. "I knew she could act," he says. "I had no doubt whatsoever about that. We wouldn't have considered her otherwise. But I think, in truth, I expected an entourage of 5,000, and superstar demands about the size of her trailer and the number of eyelashes to be applied… and there was none of that. I mean, literally, none. She threw herself into it, mucked in with everyone, and attacked every single scene with all her energy and imagination. I can't imagine anyone playing that part better."

Did he worry that Kylie's iconic status would overshadow either the character or the episode as a whole?

"Not once. The show itself is so iconic, and David Tennant himself such a massive and popular presence, that I had no doubt that *Doctor Who* would hold its own. Once you throw in the *Titanic*, the robot Host, the Bannakaffalatta, and a meteoroid storm… I swear, you forget that it's Kylie, and just join in with the adventure. I hope people will watch and be delighted."

Any truth in the rumours that Kylie will return to *Doctor Who*?

Russell laughs. "I can't possibly answer that!" Not actually a *no*, then…

**THURSDAY 18 DECEMBER...**

Bannakaffalatta's species is not identified on screen. "Let's have an exclusive for **DWM**," declares Russell T Davies. "He's one of the Zocci. That's with a double c, like Zochi. There you go, another Christmas present!"

**1987: A young Kylie starts her acting career in soap opera *Neighbours* with Jason Donovan.**

"IT'S LIBERATING TO BE A CHARACTER AND NOT 'KYLIE'. I'VE DEFINITELY GOT THE ACTING BUG AGAIN..."

Kylie on set with *Voyage of the Damned* director James Strong.

> "WORKING ON DOCTOR WHO WAS FULL ON. YOU HAVE TO KEEP UP THE ENERGY, TAKE AFTER TAKE!"

Kylie as Astrid Peth.

◀ I could, you know, really focus on the job, and try to squeeze in sleep in between wrap and the next early-morning call time. The most difficult days were the ones where we were filming in a cold, damp old building, with special effects such as steam, smoke and explosions…"

**THE MAMHILAD PARK INDUSTRIAL ESTATE,** in Pontypool, about half an hour from central Cardiff, is not the most glamorous of locations. It's Tuesday, 24 July, and it's like the Black Hole of Calcutta in here. Except bigger. And darker. BBC film crews have been known never to return from the Mamhilad Park Industrial Estate. On a serious note, it smells strongly of black paint. Kylie, in a waitress' uniform, is scrambling up a grimy stairwell.

"Am I too dusty?" she laughs after the take.

"No, no, no, you need to get dustier," jokes David. "Shall I fetch you some dust? Oh, Christmas Day – my enjoyment is ruined by the dust distribution in an otherwise excellent episode!"

Kylie is in hysterics. "Oh, don't!"

It's David and Kylie's fifth day at the Mamhilad Park Industrial Estate, amid all the fallen girders, metal pipes, and pieces of ship that make up the wrecked *Titanic*. "What's first?" asks David, when it comes to rehearse the next shot. "How about I go over here, and I pull Kylie through the gap there…?"

The director nods. "Yes, and then you see something behind you, something's coming alive…"

At the top of the stairwell stands a small red man in a black bow tie. On first glance, **DWM** thought he was a fire extinguisher. In fact, it's the Bannakaffalatta, and Kylie is rather taken with him. "When I first saw him," she says, "I presumed that he'd be sharp and spiky, but feel that," she says, stroking his latex-encased head, "isn't it soft?"

Which scene from *Voyage of the Damned* is Kylie most proud of?

"Um… I'm not sure which scene," she says, perhaps wary of spoilers, "but the one that I always think of is the first one that we shot: crossing the bridge. It was a great first day as the gang, all my co-stars, were in that scene, and it felt like we were united from the beginning. I loved meeting all the other actors, and it's amazing how you just become used to hanging out with a guy who looks like a prickly red conker!"

Another pop quiz question: if you were on a sinking ship, and you only had time to save either the master-tapes of your new album or the master-tapes of *Voyage of the Damned*… which would you go for, Kylie, and which would you send plummeting to the murky depths, to be lost forever?

"You are too cruel!" she shrieks.

But you've *got* to answer.

"Oh, but how could I make that choice?" A long pause follows. Sending Kylie the questions in advance has made little difference. Presently, she says, "Being presidentically diplomatic, I have to say both."

DWM meets Kylie!

Okay, she hasn't answered the question, but she has just invented a word especially for **DWM**! The campaign starts here to get 'presidentically' into the *OED*. Or at least to show up on a Google search. Does Kylie ever Google herself?

**WEDNESDAY 19 DECEMBER…**

The Fourth Doctor refers to the iceberg and the *Titanic* shortly after regenerating, in the first episode of *Robot* in 1974, and insists that he "wasn't responsible" for the disaster in 1978's *The Invasion of Time*.

"Of course I've Googled myself," she giggles, as if the answer was obvious. "It's not a good thing to do very often, as it can be too overwhelming, especially when there's another stupid story bearing no resemblance to the truth. But hey, we live in this modern age, so it's good to know what's going on. I have various platforms to communicate with fans. I love being involved in new ideas and technology."

Born Kylie Ann Minogue in Melbourne, Australia, in May 1968, it is hard to believe that 2008 will see Kylie turn 40. At this point in her life, what are her expectations of herself?

"In this business, you never have the time you'd like," she replies, thoughtfully, "and there's always some drama, so to be able to… you know, navigate those obstacles by experience is very satisfying."

Some experiences provide greater satisfaction than others, perhaps?

"Maybe," she smiles. "At this time in my life, I feel grateful for all the wonderful experiences I've been lucky enough to have, and I'm looking forward to those yet to come. I value all the experience I now have to be able to draw upon."

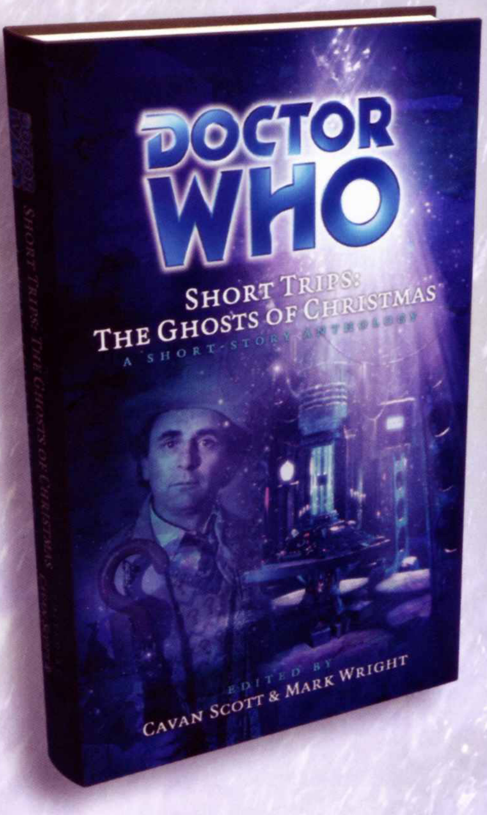
**DWM**'s time with Kylie is drawing to a close. We're not much closer to discovering the real Kylie, but we've fallen in love with her, so perhaps we don't want to know. Mystique equals dignity equals one class act. A final question: Kylie, please present our readers with your three-point plan for making this Christmas the best Christmas ever?

"Three-point plan? Eat, drink, and be merry? No… love, laugh, and sing."

That sums up her philosophy on life, really, doesn't it? Love. Laugh. Sing. It's worked for her so far. DWM

THE COUNTDOWN CONTINUES WITH OUR FULL EPISODE PREVIEW…

CLASSIC DOCTORS   BRAND NEW ADVENTURES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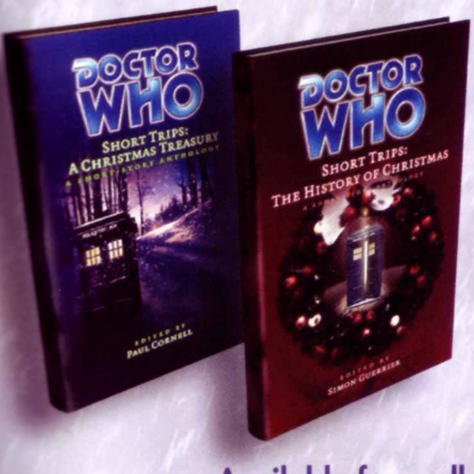
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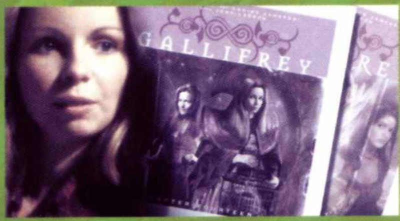

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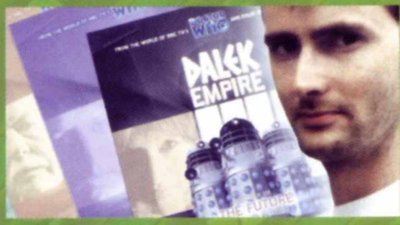

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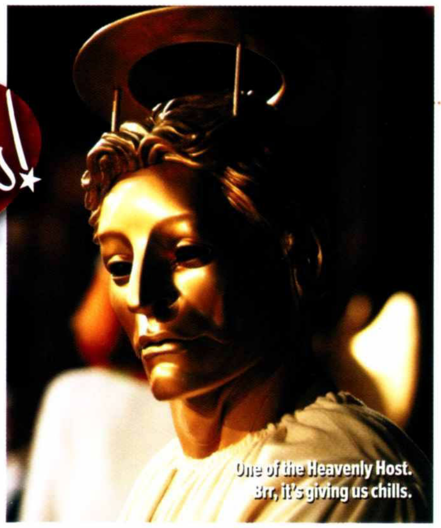
Countdown to Christmas!

# Voyage of the Damned


One of the Heavenly Host. Brr, it's giving us chills.

"The *Titanic* is now in orbit above Sol 3, also known as Earth. Population: Human. Ladies and gentlemen, welcome to Christmas!"

How to describe *Voyage of the Damned*? It's a kind of sci-fi-murder-mystery-festive-disaster-movie-epic. Imagine the 1997 *Titanic* movie (the one that David Tennant calls "a bit of a rubbish film" on page 24, except *Voyage of the Damned* is definitely *not* rubbish), crossed with *The Poseidon Adventure*, crossed with classic *Doctor Who* serials *The Wheel in Space*, *The Robots of Death*, and *Enlightenment*, crossed with Kylie Minogue's 2001 *On a Night Like This* tour. But better. Yes, better even than *On a Night Like This*. Sorry, Kylie. Her 2001 tour boasted a joyous mix of spectacle, glitz and glamour, elaborate ocean-liner and spaceship backdrops, and young men in sailor suits... but then so does *Voyage of the Damned*, and with added Christmas!

If you've caught this month's TV and cinema trails, you'll know by now that *Voyage of the Damned* is not set on the actual, real, historical *Titanic*. (Hands up who thought it would be! Honestly?) The *Titanic* spaceship is not so much a recreation of the doomed vessel as a luxury hotel with early-twentieth-century trappings, and Christmas decorations. It's rather wonderful.

"I've always been a fan of disaster movies," explains Russell T Davies, the writer of this Chrimbo spectacular, "ever since I was snowed in the house in the winter of 1981 with only a copy of *The Poseidon Adventure* on VHS. This was in the days when a VHS was rare and exotic. I've always associated those films with Christmas because of that – although they do the same on the *Poseidon*, because that's set on New Year's Eve. But they're great templates. Battling against the odds, with epic scenes of death and mayhem all around... what could be more *Doctor Who*? Meshing that format with the Doctor's world was fascinating."

However, most disasters are natural – a tidal wave, or maybe an earthquake, or volcano. "Even *The Towering Inferno* only has small-time villains who just didn't follow Health and Safety rules," points out Russell. But once the Doctor is involved, it has to be more complicated. "He needs an enemy, so the whole disaster becomes more of a villainous plot. The Doctor has to do more than just escape; he has to find out what's going on behind the scenes at the same time."

Who lives and who dies? That's the nature of a disaster movie, and the writer gets to play God. "I love that feeling of watching this sort of movie, and choosing your favourite characters," says Russell, "and silently crossing your fingers, hoping that they'll survive, while wishing death on the characters that you don't like. It's a great chance to create an ensemble and play with them."

More than one new 'monster' is introduced in *Voyage of the Damned*, and these include the ship's robot Host – golden angels, beautiful, chilling, blank-faced masks – and a spiky-faced little fella in a tux, with a hard-to-pronounce name (try saying 'Bannakaffalatta' after a couple of Christmas brandies) and a big secret. In fact, almost everyone on the *Titanic*, from the captain to the ship's historian to the passengers who won their tickets in a competition, has secrets to tell. It's about duplicity and deception versus honour and duty. "You've got to give everyone distinct characteristics," says Russell, "and a bit of backstory, while playing all that through the filter of the Doctor himself. It's a chance to see them all suffer, to see who rises to the occasion, and who doesn't. As ever, we're back to my favourite *Doctor Who* theme of human bravery. Well, humans and Bannakaffalatta."

The Special boasts one of *Doctor Who*'s finest ever ensemble casts. Russell beams as he counts off: "Geoffrey Palmer, Clive Swift, Gray O'Brien, Bernard Cribbins, the lovely Clive Rowe, my old mate Debbie Chazen, and of course Kylie Minogue... all in one episode! And with Russell Tovey as Midshipman Frame, I honestly think that we were lucky enough to get one of the most talented young actors in the country. So many actors come and go on this show, but this lot formed a real tight team, all of which helps the end result. I think there's a real intimacy on screen. It's a great binding experience, climbing over rubble!" And with any ensemble, a leader emerges – that's the perfect role for the Doctor. "David's performance is as note-perfect as ever," says Russell, "and still full of surprises. Let's not forget that this entire ensemble revolves around him."

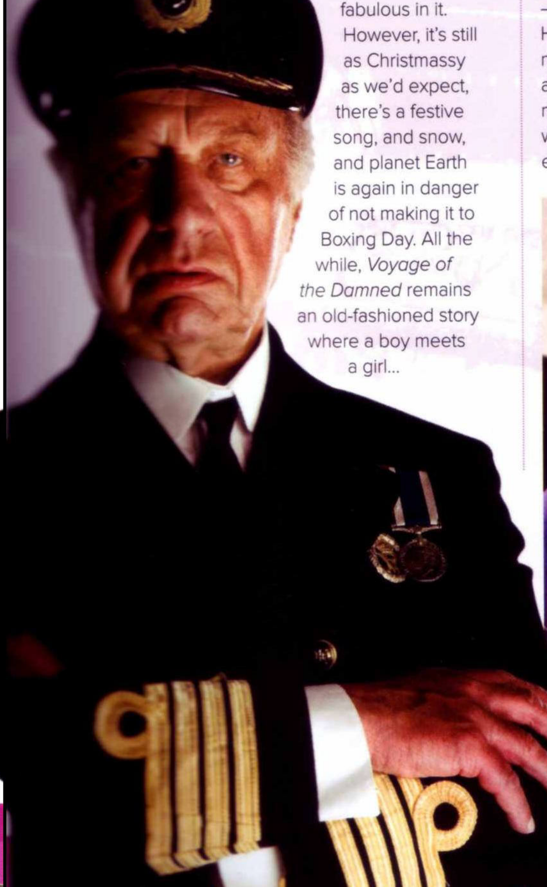
**THURSDAY 20 DECEMBER...**
In *Rose*, the Ninth Doctor is shown in an old photograph with the Daniels family of Southampton on the eve of their scheduled voyage on the Titanic. In *The End of the World*, he claims that he was "on board another ship once. They said that was unsinkable. I ended up clinging to an iceberg. It wasn't half cold."

The Doctor, Mr Copper and Bannakaffalatta run into trouble below decks.

## "The Titanic is the Mill's most beautiful, detailed craft yet..."

But *Voyage of the Damned* is a bit different to previous Specials. For a start, it's not really set on Earth, the Doctor wears a tux, and it stars the Princess of Pop herself, wearing a waitress' outfit and looking fabulous in it. However, it's still as Christmassy as we'd expect, there's a festive song, and snow, and planet Earth is again in danger of not making it to Boxing Day. All the while, *Voyage of the Damned* remains an old-fashioned story where a boy meets a girl...

"I couldn't be happier," declares Russell. "Big scares, big laughs, big pictures! The Mill [visual effects house] has done the most amazing job. The *Titanic* is their most beautiful, detailed craft yet. And [production designer] Ed Thomas' team continues to amaze me with every episode. The Christmas episodes are big, loud, muscular beasts, and every department shines – [prosthetics maestro] Neill's Gorton's robot Host, [costume designer] Louise Page's brilliant mix of period and modern dress, and [make-up artist] Babs Southgate's team making every cast member suitably distressed. Every single person works like hell to give the viewers something extra special at Christmas, and the result shines."



DOCTOR·WHO

**BROADCAST** Tuesday 25 December 2007, BBC One
**STARRING** David Tennant, Kylie Minogue, Clive Swift, Debbie Chazen, Clive Rowe, Gray O'Brien, Russell Tovey, Geoffrey Palmer, George Costigan, Jimmy Vee, Bernard Cribbins
**WRITTEN BY** Russell T Davies
**DIRECTED BY** James Strong

### » In a Nutshell...

The *Titanic* sails above the Earth. Half replica, half floating hotel, it's a luxury spaceship – alien tourists on board a Christmas Cruise. The Doctor arrives as a curious visitor, and befriends Astrid, a waitress, who's dreaming of a better life. But disaster strikes: meteoroids hit! The *Titanic* is crippled! Why has power been diverted to Deck 31? Who has reprogrammed the robot workforce to hunt down the living? It's a race against time as the Doctor and Astrid lead a small, brave band of survivors through the devastated vessel...

### » Quote Unquote...

ASTRID: It's a different planet! I'm standing on a different planet! There's like... concrete! And shops! Alien shops! Real, alien shops! Look, you can't see the stars! And it smells! It stinks! This is amazing. Thank you.

**» FRIDAY 21 DECEMBER...**
At one point, Russell considered calling the Christmas Special *Titanic 2*, but then realised that would be stupid.

If you're reading this issue on the day of release, the *Voyage of the Damned* press launch is still five days away, after which, be warned, the papers will be full of spoilers. They will probably reveal what's on Deck 31, and which characters survive and which perish, and whether or not the fact that 'Astrid' is an anagram of 'TARDIS' is significant or, in fact, complete coincidence. In short, the plot will be ruined a little bit. Of course, there's more to enjoy than just the plot (incredible effects, a musical score to die for, Kylie in a waitress' outfit), but wouldn't it be amazing to watch *Doctor Who* on Christmas Day and *not* know what happens next?

"I'll be in Swansea for Christmas Day," reveals Russell, "throwing walnut whips at my nieces every time they talk while *Doctor Who* is on! I've only got a couple of days off, because the work goes on. I'll be putting the finishing touches to Episode 13, which is due to be delivered on 7 January. Only schools and *Doctor Who* give you homework over the holidays. Wish me luck..."

**BENJAMIN COOK**

THE COUNTDOWN CONCLUDES WITH OUR DAVID TENNANT INTERVIEW...

Two *Titanic* passengers blissfully unaware of the impending disaster...

Countdown to Christmas!

It's *your* turn to be the interviewer! We asked you lot to think of questions to put to the Doctor – and this is what you came up with...

# YOU ASK... David

**The Christmas Special is called *Voyage of the Damned*, but what's the worst journey you've ever had?** *Mark Rawlins, 21, Chelmsford*

**David Tennant:** "Hello, Mark. Mark's rather good-looking, isn't he? When I was 11, we went on a school trip to Normandy. I think it was my first trip abroad. On the way back, the ferry got delayed by 14 hours, because of bad weather. When it did sail, it was into a full-on storm – into hell, basically. Every single person on the boat was sick. There were no sick-bags left. Bodies lay strewn around the boat. It was a post-apocalyptic sight. It felt like we were sailing away from Dunkirk. Clearly Dunkirk was worse, but to my 11-year-old eyes... Even now, as I'm describing it, I'm thinking that I quite enjoyed it. I quite like waves. I only had a tiny bit of sick – you know, that bit where sick comes up and goes back down again. That's all I had."

Awww, it looks like the Doctor doesn't have anyone to dance with. Any volunteers?

**Can you tell us three words that get said in *Voyage of the Damned*?** *Gabriella Shimeld-Fenn, 19, London*

**DT:** "Wenceslas. Trifle. Er... what else? Um... Red Six Seven, plus one. That's more than one word."

**Are there any events in your life for which the *Titanic* crashing into the TARDIS would be a good metaphor?** *Michelle Lang, "old enough to not want to say", Kearney, Nebraska, USA*

**DT:** "That is a cleverer question than I'm going to have an answer for. How do you extrapolate that metaphor? What does the TARDIS represent? What does the Titanic represent? Is the Titanic one's life? Or is the TARDIS? Am I inside the TARDIS? Am I inside my own existence?"

**DWM:** "Er... shall we move on?"

**DT:** "Yes, let's. The question is extremely clever, and I'm only going to disappoint by answering it. And Michelle didn't say her age, so that disqualifies her immediately."

**At the end of the 1997 *Titanic* movie, did you cry? If you didn't, why not? It's so sad!** *Emma Nolan, 17, Cardiff*

**DT:** "How did you get photos of all these people?"

**DWM:** "We've clever, aren't we?"

**DT:** "You're very clever. Emma is holding a plasticine version of me! Are those eyes, or strange x-ray specs that I'm wearing? Either way – thank you, Emma Nolan. Is she one of the Nolan Sisters? Maybe it's the Cardiff branch of the Nolans? Good luck in your singing career, Emma. Um... I didn't cry, no. Why not? Because it's a bit of a rubbish film."

**Who were you in your school Nativity play?** *Emily Bridewell, 17, Salisbury*

**DT:** "Emily's photo is slightly out of focus. Was that a conscious decision, Emily? I suppose Salisbury is slightly out of focus at this time of year. [Laughs] Well, I did play Joseph once. I remember being quite chuffed that I got the part, only to discover that I didn't have any lines. I just stood holding a crook, while Mary jabbered away."

**DWM:** "Why would Joseph have a crook?"

**DT:** "I know! Joseph wasn't a shepherd. He was a carpenter."

**Every holiday season, my parents set up and display 'The Christmas Village', a supposedly quaint Ye Olde miniature town featuring cherubic children tapping maple syrup from trees and the like. My parents are wonderful, but the Christmas Village is not. Can you think of a similar object of holiday despair?** *Tina Harris, 31, New York, USA*

**DT:** "Mince pies! I don't get mince pies. Why do people like them? It's like a pastry case full of all the leftover bits of ming that you put in everything else – a kind of grey liquid with lumps in it. And I don't like a moist current."

**Seeing as Bernard Cribbins is appearing in *Voyage of the Damned*, who is your favourite Womble?** *Matthew Rimmer, 20, Wirral*

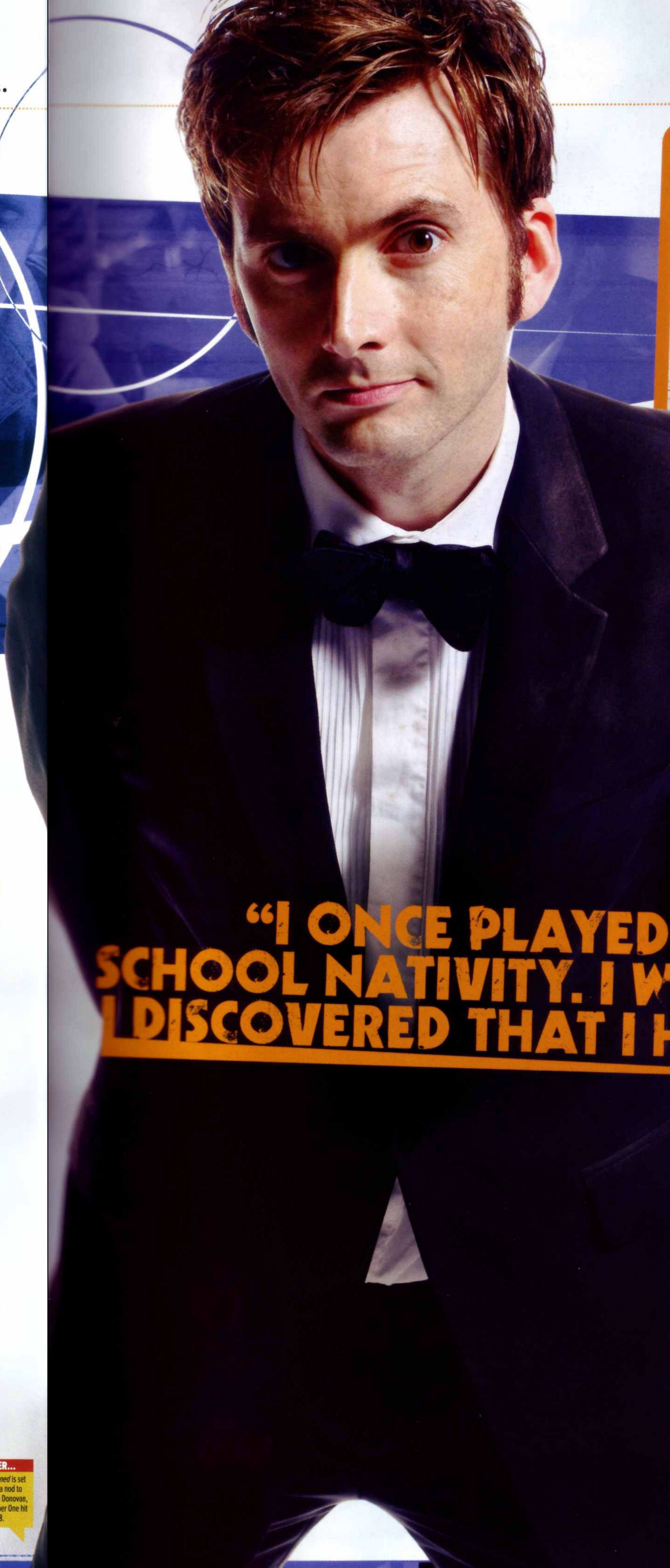
**DT:** "Is Matthew a DJ? Look at the size of his microphone! Or maybe he's just very small? He's a miniature person! No, it's the perspective of the shot. [Laughs] I think Tomsk was my favourite Womble, because I had a Tomsk toothbrush-holder."

**If it were possible, would you like to live as long as a Time Lord?** *Georgina Spittle, 14, Dudley*

**DT:** "Hmm. Not particularly. If I could completely rejuvenate myself like a Time Lord, then it would be worth doing, but do I really want to be around when my body isn't doing what I want it to? But that's easy to say at 36. Ask me again when I'm 79, and I might have a different view."

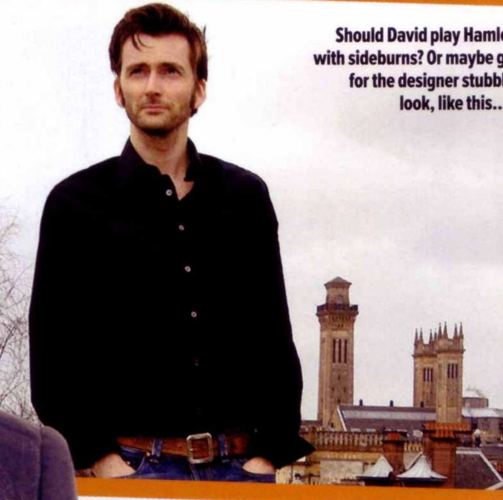
**SATURDAY 22 DECEMBER...**

One scene in *Voyage of the Damned* is set in the fictitious Donovan Street, a nod to Kylie's *Neighbours* co-star Jason Donovan, with whom she also had a Number One hit single, *Especially for You*, in 1988.



**SUNDAY 23 DECEMBER...**

"Meteoroids only become meteors when they hit the atmosphere," explains Russell. "Meteorites are the rocks left behind. I don't usually get hung up on scientific detail, but it was bugging me, and it's rather important to the plot..."



Should David play Hamlet with sideburns? Or maybe go for the designer stubble look, like this...?

**If, like the Doctor, you could regenerate, what feature would be the first to change?** *Rebecca Cohen, 15, Margaretting*

**DT:** "That question is all about body image. That's such a hot topic these days, isn't it? I'm slightly loathed to give any answer at all, because..."

**DWM:** "Because you're practically perfect in every way?"

**DT:** "Quite the opposite. But if you start changing anything... I mean, obviously I have answers to that in my head, but the whole thing about changing your body is... well, I don't mean to make a political point of Rebecca Cohen's question, but you see racks of magazines that give people's ideal weight and all that, and the same person, on the same day, can be pilloried for being too fat and too thin! It's mad. Besides, the Doctor doesn't get to choose, does he, what regeneration offers up?

> "I ONCE PLAYED JOSEPH IN THE SCHOOL NATIVITY. I WAS CHUFFED TIL I DISCOVERED THAT I HAD NO LINES!"

**Can I have your coat when you're finished with it?** *Andrew Orton, 25, Durham*

**DT:** "No."

**Will you play Hamlet with sideburns?** *Frances Dixon, 17, Reading*

**DT:** "What's Frances listening to in that photo? What do 17-year-olds listen to on their headphones?"

**DWM:** "Something credible. Maybe Wolfmother."

**DT:** "Yes, she's at some young person's club, with a sparkly top on, enjoying some credible music! Hamlet, sideburns, um, I really couldn't tell you. It's so many months away at the moment that I can't even believe that it's actually going to happen, so I've made absolutely no decisions about my sideburns."

**DWM:** "How about a shaved head?"

**DT:** "Maybe. Quite possibly. Yeah, why not? A shaved head and a beard."

# YOU ASK... David

Will the Doctor ever see Rose again? David Tennant isn't saying!

David Tennant gets dressed for a *Titanic* adventure.

**What would be in a David Tennant-themed cocktail?** *Erykah Brackenbury, 19, London*

**DT:** "Lots of freshly-squeezed juices. All five of your five-a-day, in one healthy punch."

**There are plans to put men on Mars to further space exploration. Do you think this is money well spent, or should we spend the money sorting out planet Earth first?** *Malcolm Braganza, 36, Crawley*

**DT:** "Wow, a bit of politics there, Malcolm, in your matching-shirt-and-house combination! I'm loving the purple. Um... however I answer that, it'll be contentious. I think pushing the boundaries of what we're capable of is always good. Obviously, there are some fairly fundamental problems that we need to deal with right now in terms of our planet surviving beyond the next century, but then I don't think we can hold back one type of endeavor to sponsor another. I don't think it works like that. I think we just have to keep striving to better ourselves as a race of beings, don't we?"

**DWM:** "Right. This next question concerns a similarly weighty issue..."

**If you were a peanut, how would you defend yourself from a squirrel?** *James Christie, 20, Newport, Wales*

**DT:** "Do squirrels eat peanuts? Um... I'd let myself be part of the food chain. I'd give myself up to the beauty of creation. What sort of person asks that question?"

**DWM:** "A bit of a nut?"

**DT:** "Very good! He's sort of dressed like something out of *Kill Bill*, isn't he?"

**Now that Kylie has appeared with you in an episode of *Doctor Who*, has she offered to return the favour and let you star in her next music video?** *Fiona James, 35, Cambridge*

**DT:** "She hasn't, no, which is frankly ungrateful and rude of her. [Laughs] I'm still trying to convince her to do *Have a Kylie Christmas* for next year, because I want to do backing vocals on *Jingle Bell Rock*. She hasn't quite given in to my demands as yet, but I think she's weakening."

**What's your favourite Kylie tune?** *Jon Arnold, 33, Newport, South Wales*

**DT:** "Why is Jon Arnold looking so alarmed?"

**DWM:** "He looks a bit like you, don't you think?"

**DT:** "I sort of know what you mean. I wasn't going to mention it... but you have. My favourite Kylie tune? It's called *Cosmic*, and it's the last track from her new album."

**DWM:** "Did she give you a sneak preview?"

**DT:** "[Grins] She might have done."

**When did you first kiss?** *Jeong-min Yeon, 15, Seoul, South Korea*

**DT:** "South Korea? How brilliant! I'm delighted that you read **DWM** in South Korea, Jeong-min, and that you're drinking chocolate milk in that photo! When did I first kiss? That's a saucy question. It was in primary school, and it was with a girl called Melanie Hughes. I hope Melanie doesn't mind me saying that in public. I don't think she will. She still speaks to me. I couldn't tell you what age I was. Probably about 11. No, 10."

**» MONDAY 24 DECEMBER...**
Here are some other words that appear in tomorrow's Christmas Special (and one that doesn't – but can you guess which?): unsinkable, asteroid, Kasterborous, unemployed, diamond, 666, and Germany.

**Was it fun being snogged by Billie Piper?** *Sally Taylor, 16, Coventry*

**DT:** "It's always fun being snogged by Billie Piper. How could it fail to be? I used to be in a select club – but now she's done [ITV2's] *The Secret Diary of a Call Girl*, I think every member of Equity has had a go!"

> **"IT'S ALWAYS FUN BEING SNOGGED BY BILLIE PIPER. HALF OF EQUITY SEEMS TO HAVE HAD A GO NOW!"**

**At the end of Series Two, was the Doctor going to tell Rose that he loved her too?** *Leanne Williams, 25, Birmingham*

**DT:** "Well, we'll never know, will we? I'm not puncturing any balloons of mystery."

**Do you think the Doctor will ever meet Rose again?** *Roxi Fairbank, 20, Rossendale*

**DT:** "[Thinks] I can't answer that. Next!"

**Have you ever been on a blind date – and do you fancy one with me?** *Erica Mynard, 31, Northampton*

**DT:** "Aren't you going to show me Erica's picture?"

**DWM:** "That'd be cheating. Let's wait until you've answered the question."

**DT:** "Well, I have been on a blind date in my time, and it wasn't an unpleasant experience, but it didn't lead to never-ending love. It's not something I'm on the lookout for right now, thank you."

**DWM:** "[Reveals Erica's photo] And here's what you could have won."

**DT:** "Northampton is a long way from Cardiff. It would never have worked."

**In reference to the *Doctor Who* edition of *The Weakest Link* – what's the capital of Denmark?** *Nichola Martin, 17, Cambridge*

**DT:** "Copenhagen?"

**DWM:** "Well done! Was it a bit embarrassing getting that wrong on national TV?"

**DT:** "It was the worst moment of my life. I do have a bit of a blank spot when it comes to geography. I said this to everybody before I went on. I never got it at school, and I'm still not very good at it. I don't know why. I knew that if a geography question came up, simply the fact that it was a geography question would send me into such a tailspin of panic that I wouldn't even hear it right. I thought that Anne Robinson was asking me the capital of Belgium! That's how out of it I was. It's quite a scary process. I would like to point out, I only got one question wrong all night. Admittedly, it was a lulu, but I think I did quite well compared to everybody else. But, you know, if Noel [Clarke] and Camille [Coduri] will stab you in the back in the final round...!"

TUESDAY 25 DECEMBER…

[illegible]

The passengers of the good ship *Titanic* will probably want a refund after this cruise…

**Who would win in a fight between Postman Pat and Fireman Sam?** *Dave Workman, 22, Bristol*

**DT:** "Ooh, do you think he's a student?"

**DWM:** "It's a fair bet, isn't it?"

**DT:** "I don't know anything about *Fireman Sam*. But I have seen a couple of episodes of *Postman Pat*, and he looks like a damn good fighter to me. I'm sure Fireman Sam's a little bit tasty, too, but I wouldn't like to comment until I've got all the facts."

**I don't suppose you know the point of vegetarian haggis?** *Vikki Eves, 31, Rochdale*

**DT:** "Oh, it's very nice. It's quite different to regular haggis, because one is meat based – well, offal based. But I'm a big fan of both. If there's a point to any foodstuff, it's that it's nutritious and it tastes good."

**DWM:** "But doesn't vegetarian haggis defeat the object?"

**DT:** "What's the object of haggis?"

**DWM:** "To make the rest of the world go, 'Eeuch!'"

**DT:** "That's not the point of it; that's because you're a Sassenach fool! Have you ever tried haggis? It's really lovely."

**How irritating is it having to do so much filming in Wales?** *Patrick Williams, 21, Turners Hill*

**DT:** "He's wearing a Russ Abbot wig! Is he expecting me to start slagging off the Welsh when he presents himself in a picture being so offensive to the Scots? [Laughs] No, Cardiff has been very good to me. I love Cardiff, and you're not going to get me into trouble on set, Patrick, by making me say anything to the contrary. I love England, and I really love London, but there's something about working in Wales that's friendlier, and easier, and – I don't know – there's an enthusiasm about life that the Celts have that you don't always find elsewhere. Perhaps the Welsh and the Scottish are more similar than either are to the English? Or that might be some fantastical notion of Celticness that I have, which is actually a lot of old nonsense."

**Do you find it strange that there are a lot of people out there thinking of questions such as these to ask you?** *Kim Fox, 17, Thornbury*

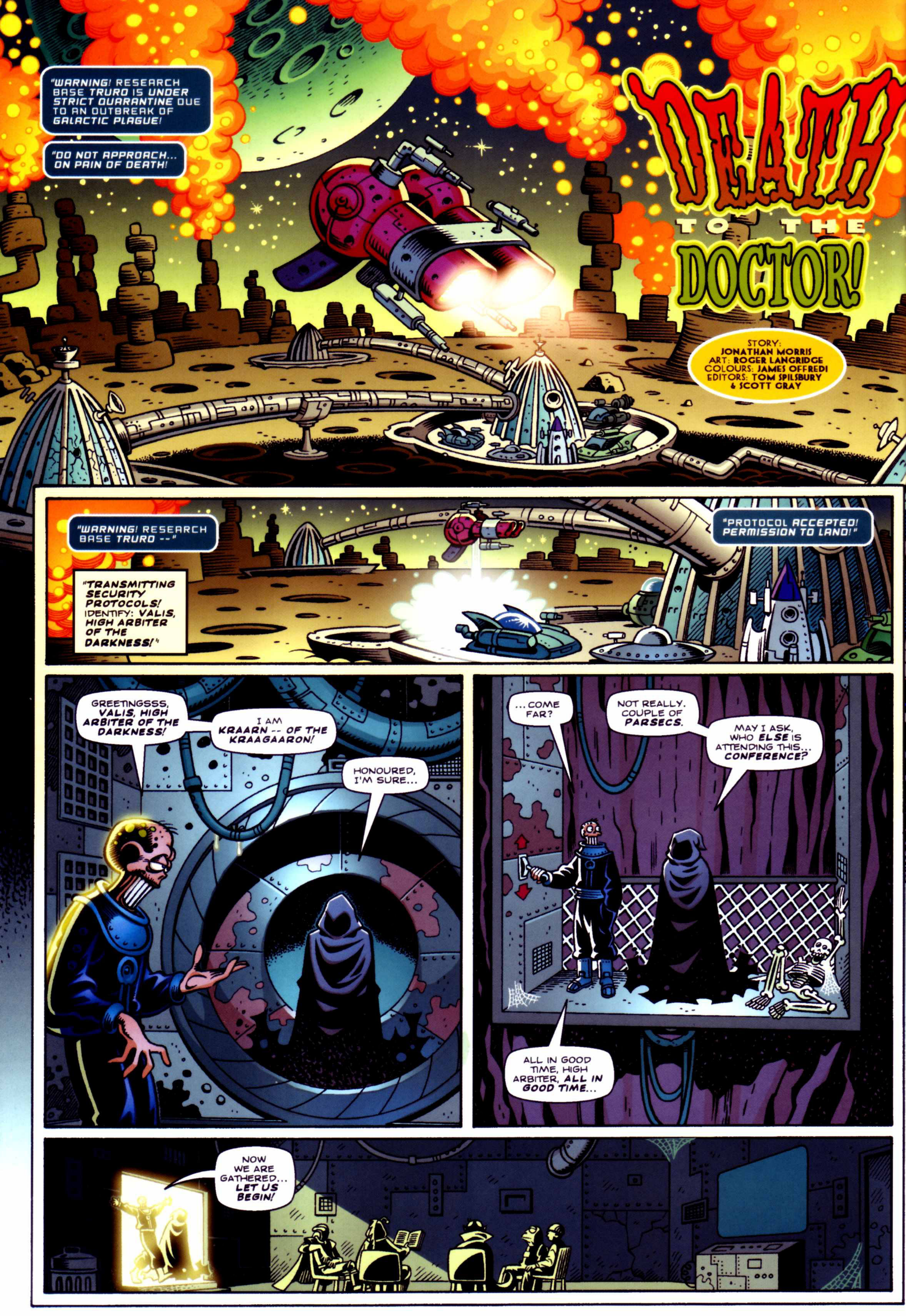
**DT:** "I find it slightly impossible. It's very lovely, and I've enjoyed doing it, but it's odd to relate any of this to oneself. There is an element of madness to being in *Doctor Who*. Perhaps on a slightly more serious note… my mother died earlier in the year, and people on the internet started raising money for the hospice that she died in, without any prompting, without me saying anything, just because of a job that I do. I love what I do, and I try to do it absolutely to the best of my ability at all times, but that's my job. The fact that it obviously means so much to people, and that they want to do something like that for somebody that they've never met, is very humbling and terribly, terribly moving. It meant such a lot, and was quite sort of breathtaking for myself and the whole family. If I could take this opportunity to thank everyone for doing that. I can't tell you what it meant. It was done so selflessly, so spontaneously, and without any fanfare. Something like this interview is great fun, and bewildering, and a bit silly, and a really nice thing to get to do, and then something like the fans' response when my mother died is… well, it puts it all into perspective, really. It's an incredible thing to be part of, for as long as I'm part of it. To be in the eye of this particular hurricane is a wonderful place to be. I'm aware that it won't, and can't, and shouldn't last forever, and someone else will probably get a chance to do it, and I just hope that they have as extraordinary a time as I've had."

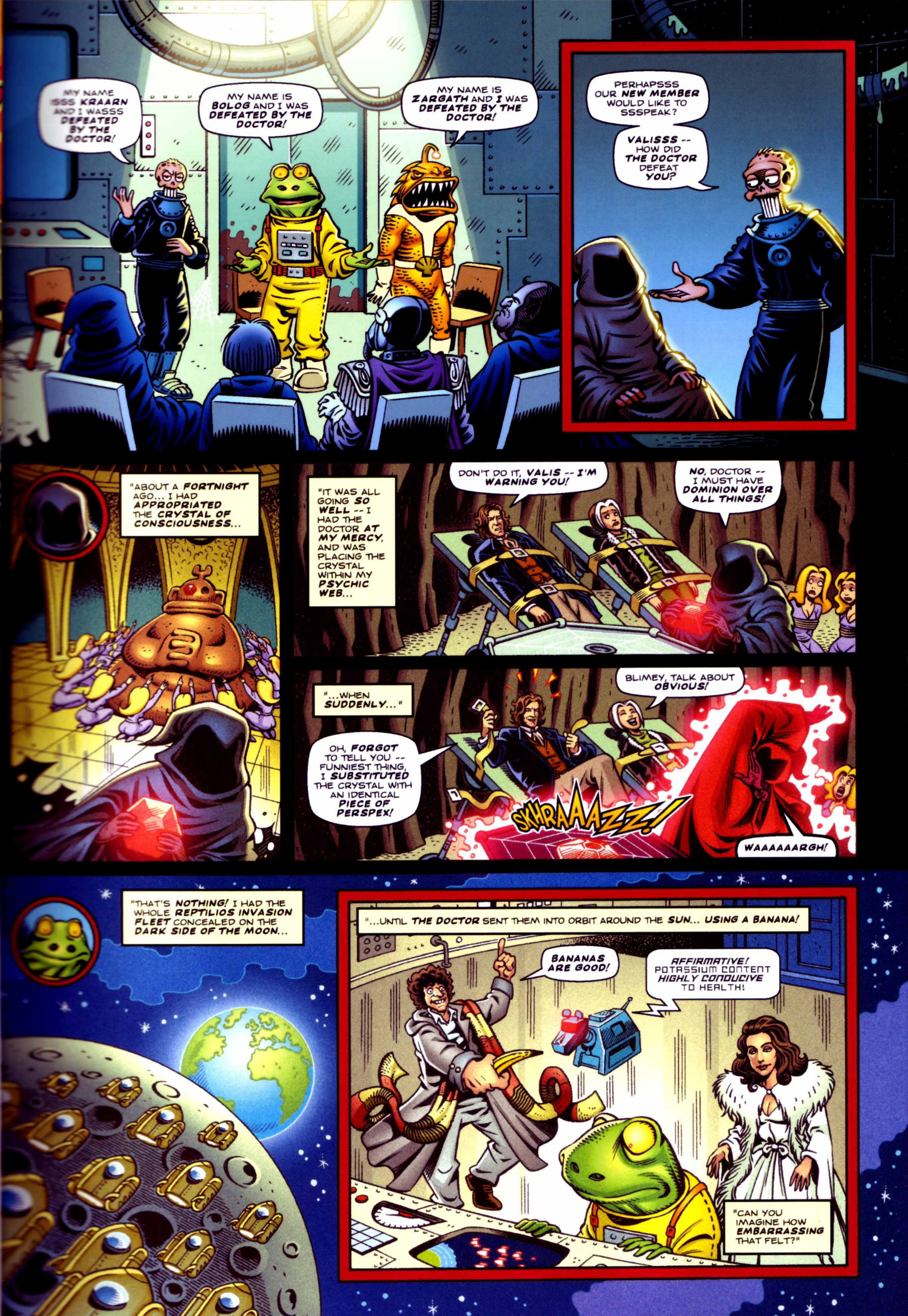
***To be continued next issue…***

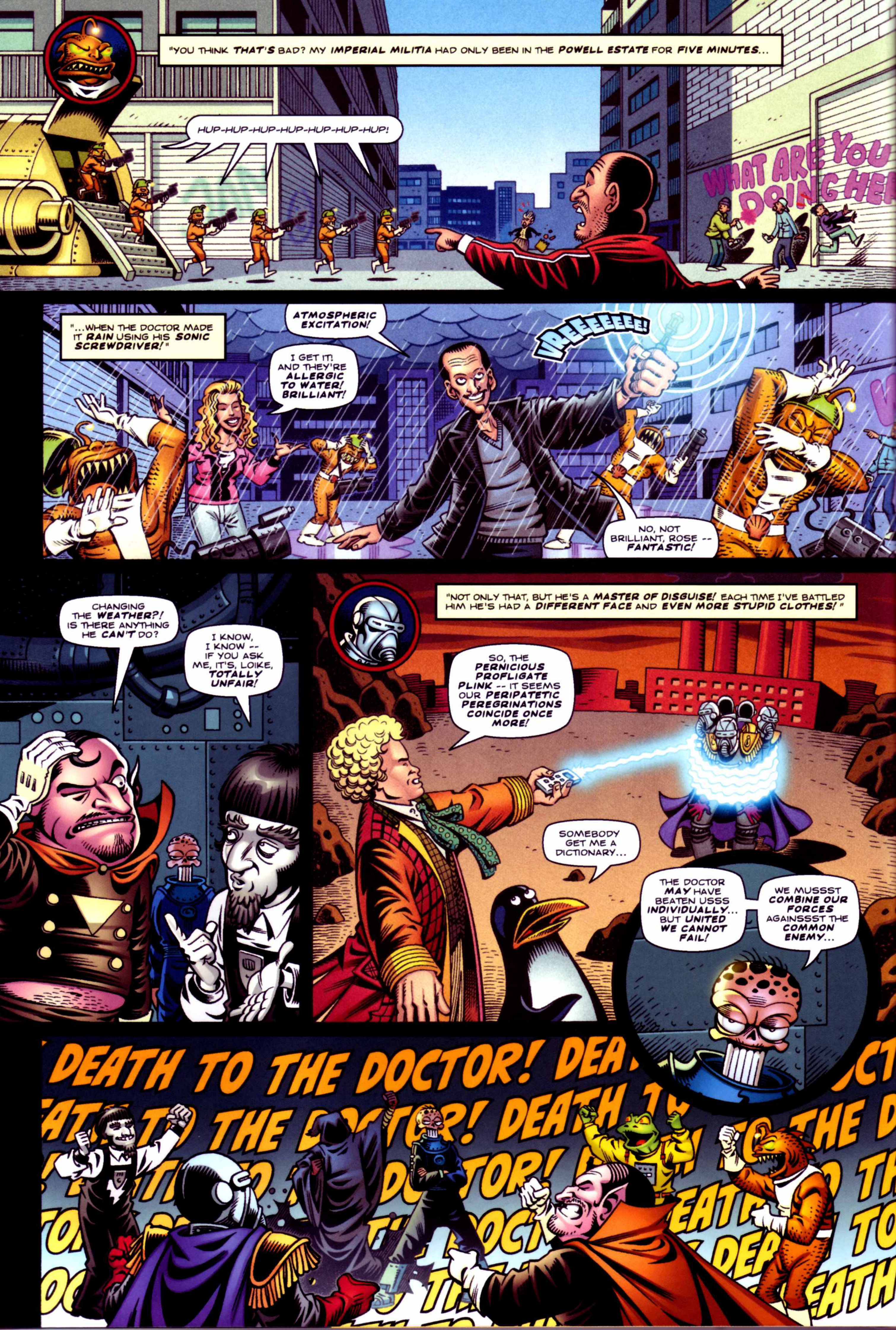
*David Tennant was talking to Benjamin Cook* DWM

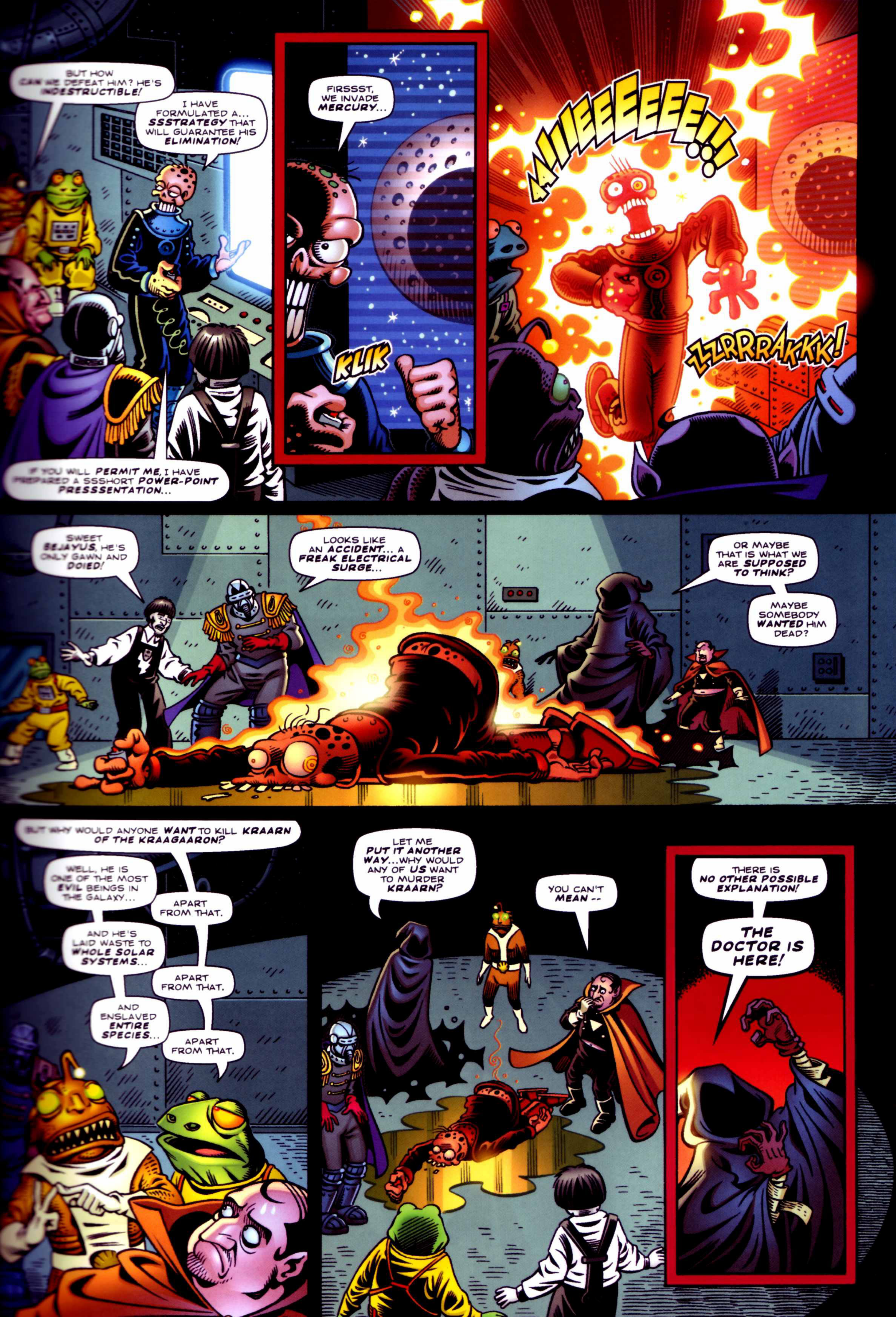
# DEATH TO THE DOCTOR!

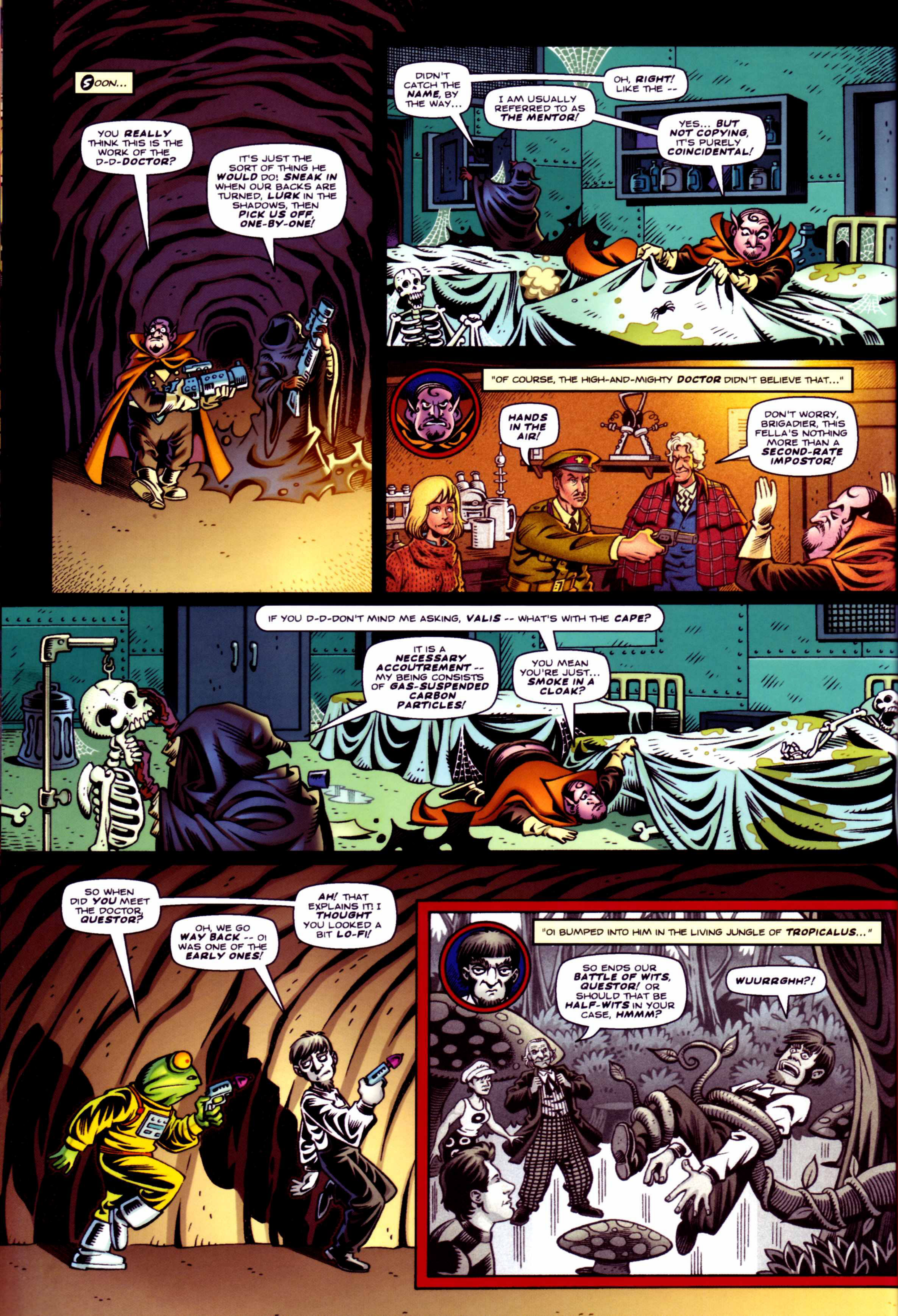
STORY: JONATHAN MORRIS
ART: ROGER LANGRIDGE
COLOURS: JAMES OFFREDI
EDITORS: TOM SPILSBURY & SCOTT GRAY

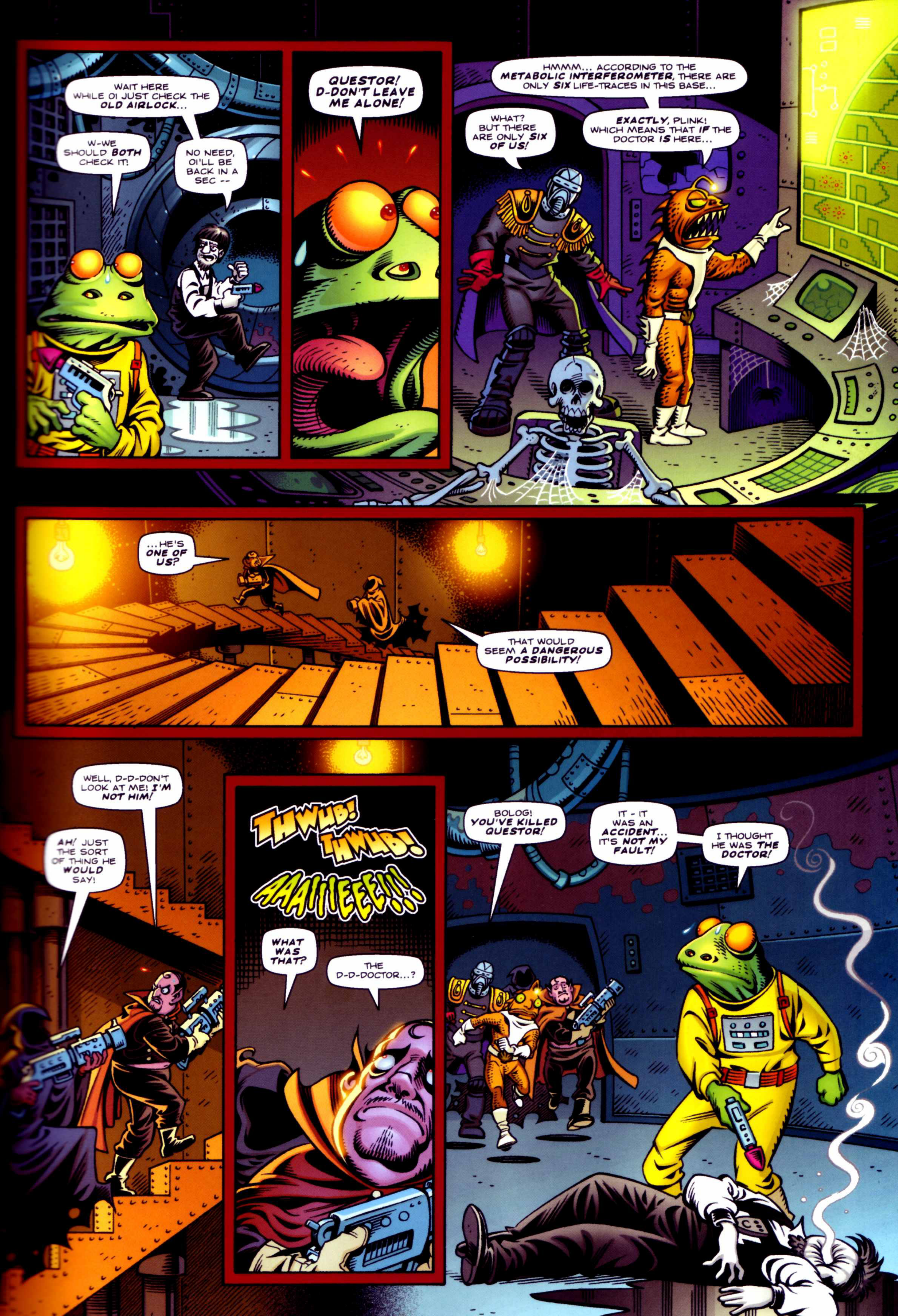

"WARNING! RESEARCH BASE TRURO IS UNDER STRICT QUARANTINE DUE TO AN OUTBREAK OF GALACTIC PLAGUE!
"DO NOT APPROACH... ON PAIN OF DEATH!
"WARNING! RESEARCH BASE TRURO --"
"TRANSMITTING SECURITY PROTOCOLS! IDENTIFY: VALIS, HIGH ARBITER OF THE DARKNESS!"
"PROTOCOL ACCEPTED! PERMISSION TO LAND!"
GREETINGSSS, VALIS, HIGH ARBITER OF THE DARKNESS!
I AM KRAARN -- OF THE KRAAGAARON!
HONOURED, I'M SURE...
...COME FAR?
NOT REALLY. COUPLE OF PARSECS.
MAY I ASK, WHO ELSE IS ATTENDING THIS... CONFERENCE?
ALL IN GOOD TIME, HIGH ARBITER, ALL IN GOOD TIME...
NOW WE ARE GATHERED... LET US BEGIN!

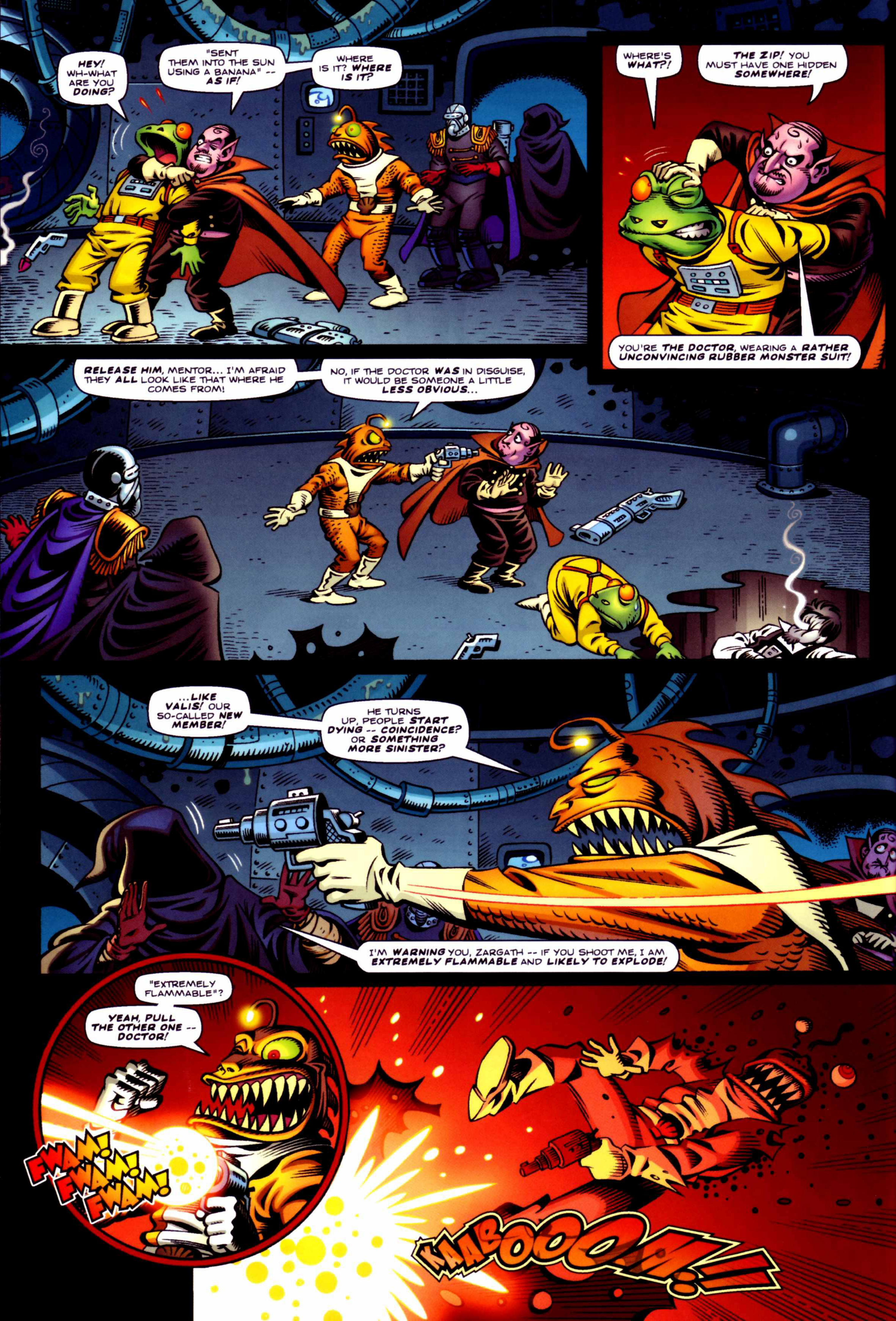

MY NAME ISSS KRAARN AND I WASSS DEFEATED BY THE DOCTOR!
MY NAME IS BOLOG AND I WAS DEFEATED BY THE DOCTOR!
MY NAME IS ZARGATH AND I WAS DEFEATED BY THE DOCTOR!
PERHAPSSS OUR NEW MEMBER WOULD LIKE TO SSSPEAK?
VALISSS -- HOW DID THE DOCTOR DEFEAT YOU?
"ABOUT A FORTNIGHT AGO... I HAD APPROPRIATED THE CRYSTAL OF CONSCIOUSNESS...
"IT WAS ALL GOING SO WELL -- I HAD THE DOCTOR AT MY MERCY, AND WAS PLACING THE CRYSTAL WITHIN MY PSYCHIC WEB...
DON'T DO IT, VALIS -- I'M WARNING YOU!
NO, DOCTOR -- I MUST HAVE DOMINION OVER ALL THINGS!
"...WHEN SUDDENLY..."
BLIMEY, TALK ABOUT OBVIOUS!
OH, FORGOT TO TELL YOU -- FUNNIEST THING, I SUBSTITUTED THE CRYSTAL WITH AN IDENTICAL PIECE OF PERSPEX!
SKHRAAAAZZ!
WAAAAAARGH!
"THAT'S NOTHING! I HAD THE WHOLE REPTILIOS INVASION FLEET CONCEALED ON THE DARK SIDE OF THE MOON...
"...UNTIL THE DOCTOR SENT THEM INTO ORBIT AROUND THE SUN... USING A BANANA!
BANANAS ARE GOOD!
AFFIRMATIVE! POTASSIUM CONTENT HIGHLY CONDUCIVE TO HEALTH!
"CAN YOU IMAGINE HOW EMBARRASSING THAT FELT?"

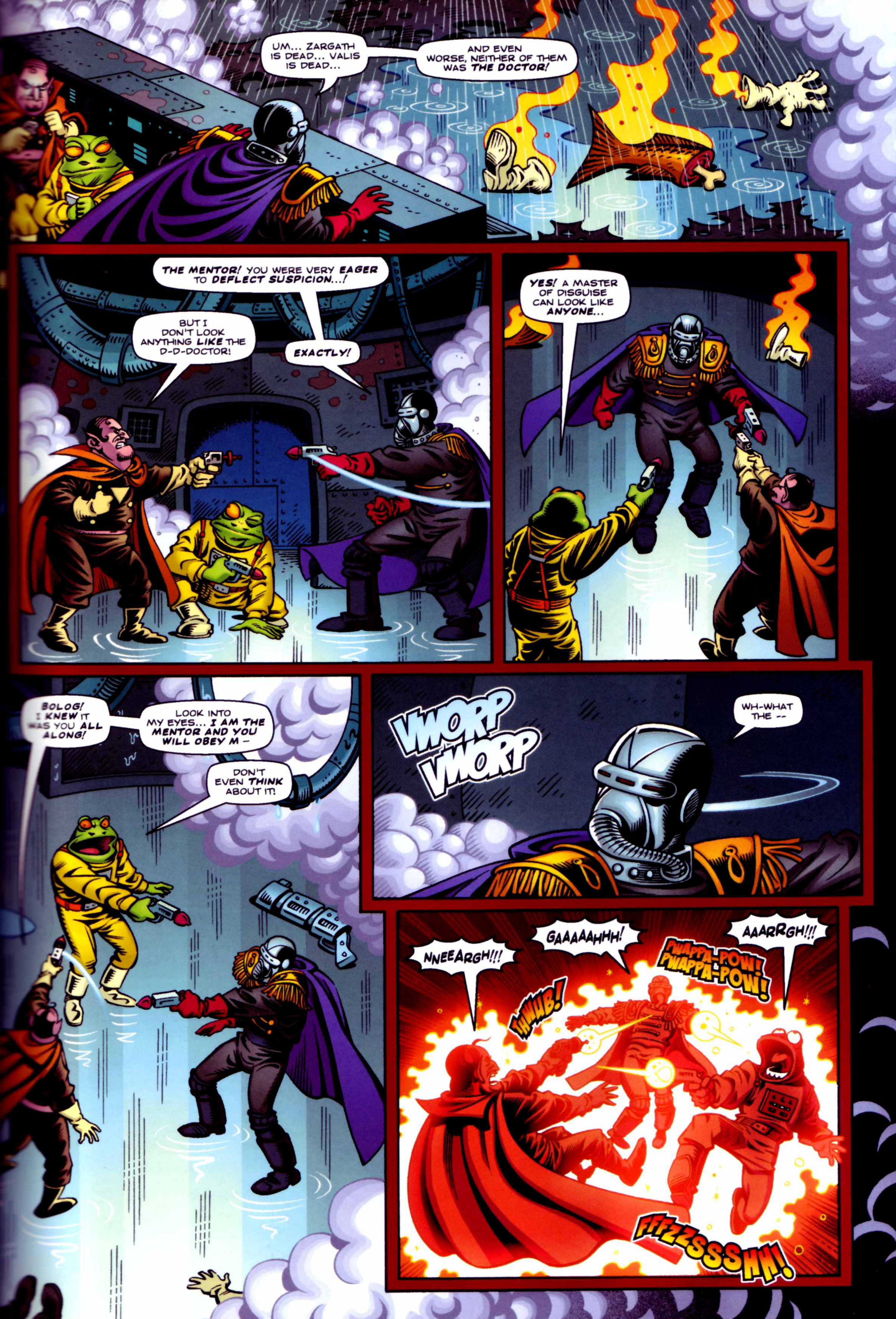

"YOU THINK THAT'S BAD? MY IMPERIAL MILITIA HAD ONLY BEEN IN THE POWELL ESTATE FOR FIVE MINUTES...
HUP-HUP-HUP-HUP-HUP-HUP-HUP!
WHAT ARE YOU DOING HE
"...WHEN THE DOCTOR MADE IT RAIN USING HIS SONIC SCREWDRIVER!"
ATMOSPHERIC EXCITATION!
I GET IT! AND THEY'RE ALLERGIC TO WATER! BRILLIANT!
VREEEEEEE!
NO, NOT BRILLIANT, ROSE -- FANTASTIC!
CHANGING THE WEATHER?! IS THERE ANYTHING HE CAN'T DO?
I KNOW, I KNOW -- IF YOU ASK ME, IT'S, LOIKE, TOTALLY UNFAIR!
"NOT ONLY THAT, BUT HE'S A MASTER OF DISGUISE! EACH TIME I'VE BATTLED HIM HE'S HAD A DIFFERENT FACE AND EVEN MORE STUPID CLOTHES!"
SO, THE PERNICIOUS PROFLIGATE PLINK -- IT SEEMS OUR PERIPATETIC PEREGRINATIONS COINCIDE ONCE MORE!
SOMEBODY GET ME A DICTIONARY...
THE DOCTOR MAY HAVE BEATEN USSS INDIVIDUALLY... BUT UNITED WE CANNOT FAIL!
WE MUSSST COMBINE OUR FORCES AGAINSSST THE COMMON ENEMY...
DEATH TO THE DOCTOR! DEATH TO THE DOCTOR! DEATH TO THE DOCTOR!

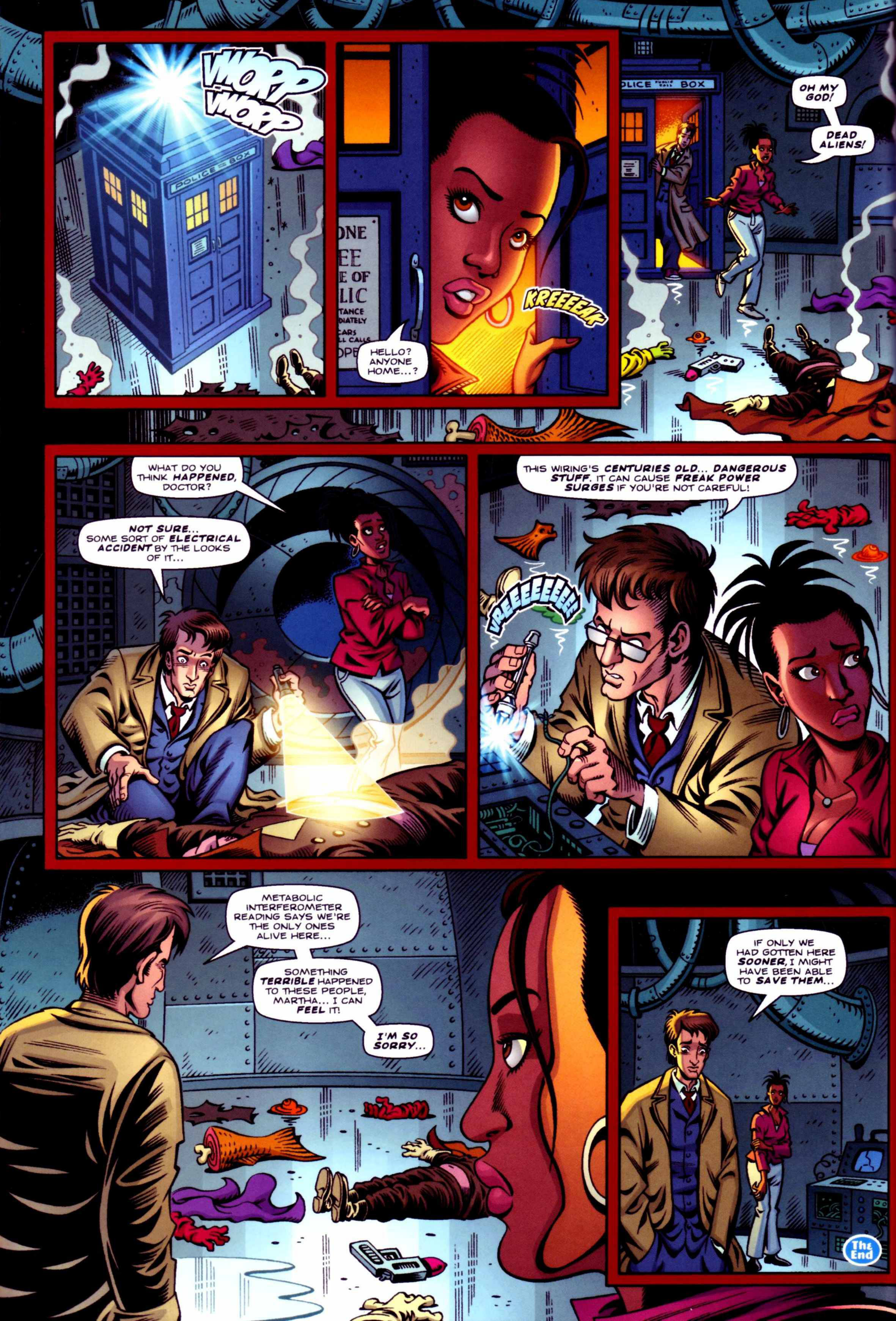

BUT HOW CAN WE DEFEAT HIM? HE'S INDESTRUCTIBLE!
I HAVE FORMULATED A... SSSTRATEGY THAT WILL GUARANTEE HIS ELIMINATION!
IF YOU WILL PERMIT ME, I HAVE PREPARED A SSSHORT POWER-POINT PRESSSENTATION...
FIRSSST, WE INVADE MERCURY...
KLIK
AAIIIEEEEEE!!!
ZZZRRRAKKK!
SWEET BEJAYUS, HE'S ONLY GAWN AND DOIED!
LOOKS LIKE AN ACCIDENT... A FREAK ELECTRICAL SURGE...
OR MAYBE THAT IS WHAT WE ARE SUPPOSED TO THINK?
MAYBE SOMEBODY WANTED HIM DEAD?
BUT WHY WOULD ANYONE WANT TO KILL KRAARN OF THE KRAAGAARON?
WELL, HE IS ONE OF THE MOST EVIL BEINGS IN THE GALAXY...
APART FROM THAT.
AND HE'S LAID WASTE TO WHOLE SOLAR SYSTEMS...
APART FROM THAT.
AND ENSLAVED ENTIRE SPECIES...
APART FROM THAT.
LET ME PUT IT ANOTHER WAY... WHY WOULD ANY OF US WANT TO MURDER KRAARN?
YOU CAN'T MEAN --
THERE IS NO OTHER POSSIBLE EXPLANATION!
THE DOCTOR IS HERE!


SOON...
YOU REALLY THINK THIS IS THE WORK OF THE D-D-DOCTOR?
IT'S JUST THE SORT OF THING HE WOULD DO! SNEAK IN WHEN OUR BACKS ARE TURNED, LURK IN THE SHADOWS, THEN PICK US OFF, ONE-BY-ONE!
DIDN'T CATCH THE NAME, BY THE WAY...
I AM USUALLY REFERRED TO AS THE MENTOR!
OH, RIGHT! LIKE THE --
YES... BUT NOT COPYING, IT'S PURELY COINCIDENTAL!
"OF COURSE, THE HIGH-AND-MIGHTY DOCTOR DIDN'T BELIEVE THAT..."
HANDS IN THE AIR!
DON'T WORRY, BRIGADIER, THIS FELLA'S NOTHING MORE THAN A SECOND-RATE IMPOSTOR!
IF YOU D-D-DON'T MIND ME ASKING, VALIS -- WHAT'S WITH THE CAPE?
IT IS A NECESSARY ACCOUTREMENT -- MY BEING CONSISTS OF GAS-SUSPENDED CARBON PARTICLES!
YOU MEAN YOU'RE JUST... SMOKE IN A CLOAK?
SO WHEN DID YOU MEET THE DOCTOR, QUESTOR?
OH, WE GO WAY BACK -- OI WAS ONE OF THE EARLY ONES!
AH! THAT EXPLAINS IT! I THOUGHT YOU LOOKED A BIT LO-FI!
"OI BUMPED INTO HIM IN THE LIVING JUNGLE OF TROPICALUS..."
SO ENDS OUR BATTLE OF WITS, QUESTOR! OR SHOULD THAT BE HALF-WITS IN YOUR CASE, HMMM?
WUURRGHH?!


WAIT HERE WHILE OI JUST CHECK THE OLD AIRLOCK...
W-WE SHOULD BOTH CHECK IT!
NO NEED, OI'LL BE BACK IN A SEC --
QUESTOR! D-DON'T LEAVE ME ALONE!
HMMM... ACCORDING TO THE METABOLIC INTERFEROMETER, THERE ARE ONLY SIX LIFE-TRACES IN THIS BASE...
WHAT? BUT THERE ARE ONLY SIX OF US!
EXACTLY, PLINK! WHICH MEANS THAT IF THE DOCTOR IS HERE...
...HE'S ONE OF US?
THAT WOULD SEEM A DANGEROUS POSSIBILITY!
WELL, D-D-DON'T LOOK AT ME! I'M NOT HIM!
AH! JUST THE SORT OF THING HE WOULD SAY!
THWUB! THWUB!
AAAIIIEEE!!!
WHAT WAS THAT?
THE D-D-DOCTOR...?
BOLOG! YOU'VE KILLED QUESTOR!
IT - IT WAS AN ACCIDENT... IT'S NOT MY FAULT!
I THOUGHT HE WAS THE DOCTOR!


HEY! WH-WHAT ARE YOU DOING?
"SENT THEM INTO THE SUN USING A BANANA" -- AS IF!
WHERE IS IT? WHERE IS IT?
WHERE'S WHAT?!
THE ZIP! YOU MUST HAVE ONE HIDDEN SOMEWHERE!
YOU'RE THE DOCTOR, WEARING A RATHER UNCONVINCING RUBBER MONSTER SUIT!
RELEASE HIM, MENTOR... I'M AFRAID THEY ALL LOOK LIKE THAT WHERE HE COMES FROM!
NO, IF THE DOCTOR WAS IN DISGUISE, IT WOULD BE SOMEONE A LITTLE LESS OBVIOUS...
...LIKE VALIS! OUR SO-CALLED NEW MEMBER!
HE TURNS UP, PEOPLE START DYING -- COINCIDENCE? OR SOMETHING MORE SINISTER?
I'M WARNING YOU, ZARGATH -- IF YOU SHOOT ME, I AM EXTREMELY FLAMMABLE AND LIKELY TO EXPLODE!
"EXTREMELY FLAMMABLE"?
YEAH, PULL THE OTHER ONE -- DOCTOR!
FWAM! FWAM! FWAM!
KAABOOOM!!

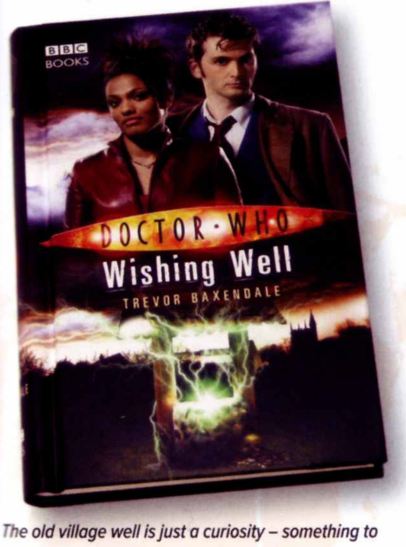

UM... ZARGATH IS DEAD... VALIS IS DEAD...
AND EVEN WORSE, NEITHER OF THEM WAS THE DOCTOR!
THE MENTOR! YOU WERE VERY EAGER TO DEFLECT SUSPICION...!
BUT I DON'T LOOK ANYTHING LIKE THE D-D-DOCTOR!
EXACTLY!
YES! A MASTER OF DISGUISE CAN LOOK LIKE ANYONE...
BOLOG! I KNEW IT WAS YOU ALL ALONG!
LOOK INTO MY EYES... I AM THE MENTOR AND YOU WILL OBEY M –
DON'T EVEN THINK ABOUT IT!
VWORP VWORP
WH-WHAT THE --
NNEEARGH!!!
GAAAAAHHH!
AAARRGH!!!
PWAPPA-POW! PWAPPA-POW!
THWUB!
FFFZZSSSSHH!


VWORP VWORP
POLICE BOX
HELLO? ANYONE HOME...?
KREEEEAK
POLICE PUBLIC BOX
OH MY GOD!
DEAD ALIENS!
WHAT DO YOU THINK **HAPPENED**, DOCTOR?
**NOT SURE**... SOME SORT OF **ELECTRICAL ACCIDENT** BY THE LOOKS OF IT...
THIS WIRING'S **CENTURIES OLD**... **DANGEROUS STUFF**. IT CAN CAUSE **FREAK POWER SURGES** IF YOU'RE NOT CAREFUL!
VREEEEEEEEE
METABOLIC INTERFEROMETER READING SAYS WE'RE THE ONLY ONES ALIVE HERE...
SOMETHING **TERRIBLE** HAPPENED TO THESE PEOPLE, MARTHA... I CAN **FEEL** IT!
**I'M SO SORRY**...
IF ONLY WE HAD GOTTEN HERE **SOONER**, I MIGHT HAVE BEEN ABLE TO **SAVE THEM**...
The End

# BETWEEN THE LINES

**David Darlington** talks to the writers of the three new *Doctor Who* novels, published on Boxing Day...

## » Wishing Well
### by Trevor Baxendale



***The old village well is just a curiosity – something to attract tourists intrigued by stories of lost treasure, or visitors just making a wish. Unless something alien and terrifying could be lurking inside the well?***

**Trevor, you've written a lot of *Doctor Who* before – audio dramas, novels and comic strips...**
I think the powers-that-be at Cardiff were happy with the work I was doing on the comic strips in *Doctor Who Adventures*, and [BBC Books Creative Consultant] Justin Richards was aware that I was keen to do a novel; and I'd visited BBC Wales last year for a screening of the first few episodes of Series Three. In terms of dialogue and characterisation that was a real help with Martha, but the Doctor always leaps fully-formed onto the page. The character practically writes himself!

> **"The brief was 'Something sinister lurking in a country village'..."**

**Are you revisiting themes from your previous novels here – dormant alien artifacts causing mutations, a small isolated town being the hub of extra-terrestrial activity...**
Many writers have themes they consciously or subconsciously revisit. That said, my brief from Justin was 'modern-day, something dark and sinister lurking in a country village'. There may be an *Eater of Wasps* 'feel' to this book, but I'm also conscious that a huge percentage of the readership of *Wishing Well* won't have read that!

**The 'wishing well' around which the story is set is a recurring motif in fairy tales and nursery rhymes..**
*Doctor Who* has always worked using those principles. The 'iconic' elements are iconic cos they got it right first time around. As Russell T says, there's no point trying to reinvent the wheel.

**And if you'd been in the story yourself, what would your own wish have been?**
I'd wish for the book to be a big success – so that I'm asked to write another one!

## » The Pirate Loop
### by Simon Guerrier

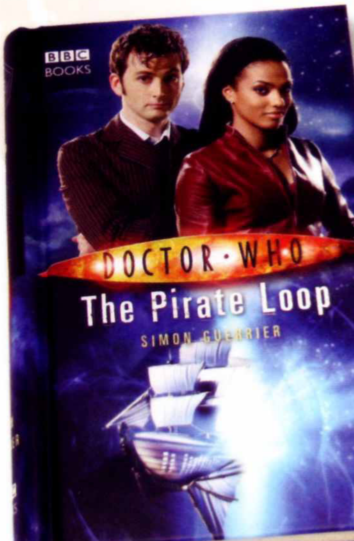
***Martha learns to be careful what you wish for. She wasn't hoping for mayhem and badger-faced space pirates!***

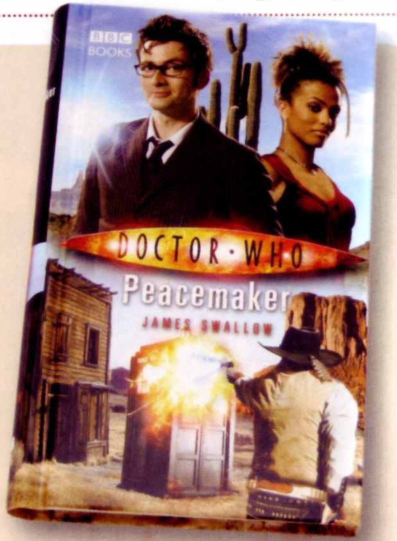
**Simon – at what stage of the process of writing this story did the phrase 'badger-faced space pirates' first emerge..?**
Justin asked me for something with a time paradox, like my previous novel *The Time Travellers*.
It became an issue of how to do that differently.
I wanted something fun, to have the feel of *Aliens of London*. The badger pirates were created because I wanted something like the space pig. I saw a review commenting on the Judoon, asking why all these species look like Earth animals, and I had this idea of why that would be. So then I had the choice of which animal to use. I thought 'what about ocelots?' But it became badgers – while badgers may look nice, they're quite fierce when they need to be...

**Why do they all speak with Hampshire accents?**
The standard 'pirate' accent, which is west country, was invented in the 1940s or 50s by the actor Robert Newton. Originally they were going to have eyepatches and hooks and all the 'aarh, Jim-lad' stuff, but I broke away from that and basically gave them the accents that I grew up with. It also means it will be fun to read it aloud to children...

**As in *The Time Travellers*, the 'paradox' aspect means you can kill characters over and over...**
I've got a problem with paradoxes, which is that if things play over and over, you can very quickly get into this 'it was all a dream' scenario where nothing has any real consequences – so you have to make sure that the events still matter. So in both *The Time Travellers* and *The Pirate Loop*, yes, people come back to life, but the process is still an ordeal – you suffer for it and it changes you.

**Given that these books have to be fairly concise in order to be 'child-friendly', did that cause you problems in terms of flowcharting your paradox?**
Not in terms of plot. The thing I struggled with was tone. I asked Justin how 'vivid' it could be, he said "think *Harry Potter 1* and *2*, but not *3*," which gave me a very good idea. The person I spoke to more than anyone was Joe Lidster, who wrote Martha's blog for the BBC website. He provided some very useful notes about Martha's character. And Joe, bless him, put a reference to badger pirates in one of her later blogs. So I put a reference to her MySpace page into my book!





## » Peacemaker
### by James Swallow

***The peace and quiet of a remote homestead in the 1880s American West is shattered by the arrival of two shadowy outriders searching for 'the healer'. The Doctor and Martha discover just how wild the West can be...***

**James, although you've written *Doctor Who* audio plays, this is your first *Doctor Who* novel...**
I've had a couple of ideas for Sixth and Seventh Doctor novels that, for various reasons, never made the cut, but I still had an urge to do a *Doctor Who* book. When the series came back on TV, I started thinking about it again. As soon as I had the Western, 1880s, setting, I started pulling plot threads together. The idea of the Old West as a place ruled by the law of the gun, and the Doctor being someone in opposition to that kind of mindset was what initially appealed to me.

***Peacemaker* could be described as a classic *Doctor Who* 'pseudo-historical'...**
'Pseudo-historical' is great, because it's the best of both worlds – sci-fi elements and cool locales from the past – and it's a great springboard for a time traveller story.
Justin and I kicked around a few ideas, from the Battle of Hastings to feudal China, but in the end the Wild West beckoned.
I love westerns. There's a bit at the beginning of *Peacemaker* where Martha talks about watching old cowboy movies over Sunday dinner with her family, and that's all me! I wanted to write something that couldn't be done on a TV budget, with all the widescreen vistas of desert and sagebrush that I associate with western films.

**How have you found writing for this team?**
I really like Martha, late-season Martha especially; a competent, capable companion makes a great foil for the Doctor. And the Tenth Doctor is teriffic. Tennant's performance is exactly what made it easy for me to key into the character – I write his Doctor like I imagine he'd play it on the screen.

I've always felt *Doctor Who* works best when the sci-fi story is reflected off the human story of the Doctor and his friends. The Tenth Doctor and Martha dynamic is very different from other pairings I've written – like the Fifth Doctor and Turlough in *Singularity* or the Eighth Doctor and Charley in *Destination Prague*. Each combination can take you somewhere new.

# THE FACT OF FICTION

EXTRA!

**David Bailey** drops his shields and travels back to long ago. Um, well, a month ago, anyway...

## TIME CRASH

BROADCAST: 16 NOVEMBER 2007

# Time Crash

**Having said goodbye to Martha, the Tenth Doctor takes off from Earth – but a violent tremor rocks the control room. As he tries to fix the problem, another figure appears: the Fifth Doctor. Spotting each other, the Time Lords are taken aback. "Who are you?" asks the Fifth Doctor.**

● It's odd that the Doctor doesn't recognise himself, given that most Time Lords are usually able to identify immediately another of their kind – not to mention the fact that the Doctor always seems to know himself whenever he meets another incarnation. Perhaps the stress of the situation has discombobulated the Fifth Doctor.

**Excitedly, the Tenth Doctor appraises his predecessor. "Look at you – the hat, the coat, the stick of celery..."**

● The Fifth Doctor picked up his celery in his first story, *Castrovalva* (1982). (The celery was essentially unreal, having been mathematically fabricated by the Master as part of the fictitious Castrovalva. Logically, therefore, it doesn't really exist, and should have disappeared when the rest of Castrovalva was un-created.) This original stick was replaced by a new one in *Enlightenment* (1983). In the Fifth Doctor's final story, *The Caves of Androzani* (1984), it is revealed that celery turns purple when in the presence of gases in "in the praxis range," to which the Doctor is allergic.

● The Tenth Doctor also draws attention to how much older his Fifth incarnation is looking. The explanation given is that "the two of us together [has] shorted out the time differential." This could mean anything! Mr Clifford's explanation in *Matrix Data Bank* (**DWM** 389) seems spot on, however: the younger Doctor's timestream is synchronised with the older one's, effectively ageing him to catch up. (Don't think about it too hard, though – hundreds of years of the Doctor's lifespan could have passed between the times of the Fifth and Tenth Doctors!) The notion of shorting out the time differential was first mentioned in *Mawdryn Undead* (1983), when two aspects of the Brigadier came into contact with each other.

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RadioTimes

DAVID WALLIAMS

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PHOTO EXCLUSIVE!

WHO'S WHO?

What happens when two Doctors collide? Peter Davison and David Tennant star in a Children in Need special!

DANIEL RADCLIFFE

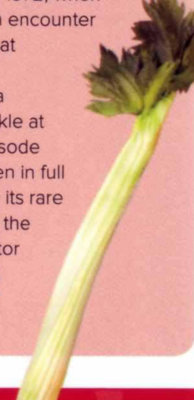
● It's worth noting here that Peter Davison has the distinction of being the actor with the longest time elapsed between his first and last appearances in the role – it has been over 26 years since his first appearance at the end of *Logopolis* (1981). The previous record holder was either Patrick Troughton, with almost 19 years between *The Tenth Planet* (1966) and *The Two Doctors* (1985), or Jon Pertwee, with over 23 years between *Spearhead from Space* (1970) and *Dimensions in Time* (1993) – another *Doctor Who* 'special' for Children in Need. Opinion is divided as to whether *Dimensions in Time* (which also saw the return of Davison, along with Pertwee, Tom Baker, Colin Baker and Sylvester McCoy), should be considered an 'official' entry to the *Doctor Who* canon, but let's not even go there...

## "All my love to long ago..."

**THE LAST TIME *DOCTOR WHO*** featured as part of the BBC's Children in Need celebrations, the 'special scene' felt like part of the story: its job then was to give people a glimpse of David Tennant before his proper début as the Doctor in the following month's *The Christmas Invasion* (2005). It may have been an unplanned treat, but it sat in a clear spot between the previous story and the next. *Time Crash* differs mechanically (it's folded into the final moments of Series Three's last episode) and in intent: here is an unashamed celebration of *Doctor Who*'s history and its effect on those who've been watching since before its renaissance in 2005.

When, in *Time Crash*'s closing moments, the Tenth Doctor calls the Fifth "*my* Doctor," there is no other way to read it than *Doctor Who* fan David Tennant speaking with love and awe to his childhood hero. But never mind: here are seven minutes of sweet joy, interleaved with the wisest of cracks (writer Steven Moffat is now responsible for the series' single finest joke, the one about the Master's "beard").

The story is totally incidental to the spine-tingling spectacle of seeing two Doctors collide; and the wonder to this viewer of their meeting seems as pure and exhilarating now as it must have in 1972, when the first such encounter occurred. That *Time Crash* happened in a funny little wrinkle at the end of an episode we thought we'd seen in full only serves to emphasise its rare beauty, and its unique place in the series' history. Should the Doctor ever again meet another of his former selves, let's hope that it feels every bit as special.



**The Fifth Doctor tries to repair the TARDIS, saying, "It would help if there wasn't some skinny idiot ranting in my face..."**

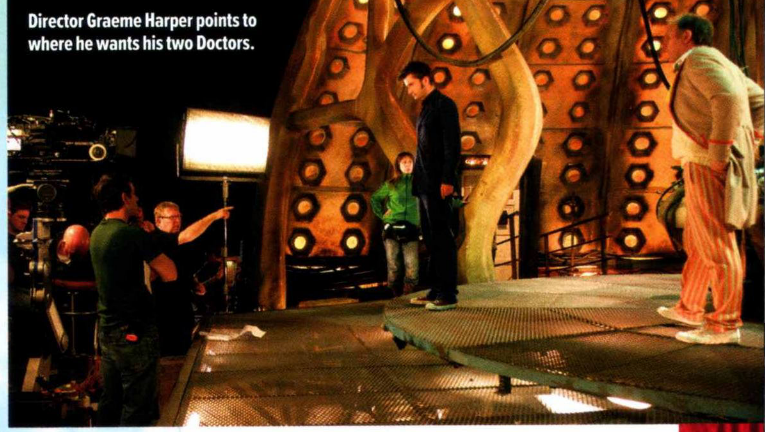
● The Doctors have a fine tradition of insulting each other, reaching back to *The Three Doctors* (1972), in which the First Doctor calls his successors "a dandy and a clown."

**The Fifth Doctor is put out to see that the TARDIS' "desktop theme" has been changed.**

● The appearance of the TARDIS control room has changed several times over the years. The first notable change from the control room seen in the very first story *100,000BC* (1963) was in *The Time Monster* (1972). This 'washing-up bowls' theme was seen only once. Minor variations were made to the walls over the following years, while a different control room altogether ('Mahogony', maybe?) was seen between *The Masque of Mandragora* (1976) and *The Robots of Death* (1977). The Fifth Doctor changed the 'theme' again in *The Five Doctors* (1983) ('BBC Micro', perhaps?), while in the 1996 TV Movie *Doctor Who* (1996), the theme had changed again ('Jules Verne' probably). The current control room ('coral', according to the Fifth Doctor) débuted in *Rose* (2005).

> ## 'Time Crash is an unashamed celebration of the series' history and its effect on its fans.'

DAVID TENNANT
PETER DAVISON
DOCTOR WHO
TIME CRASH
by Steven Moffat



**Director Graeme Harper points to where he wants his two Doctors.**

**The Fifth Doctor whips out his spectacles and examines the console...**

● The Fifth Doctor's half-moon "brainy specs" are first seen in *Castrovalva*. There, he uses them for reading, so maybe the Tenth Doctor is being a bit glib when he says, "You don't even need them!" The specs are seen again in *Frontios* (1984).

**The two TARDISes have merged, threatening to "blow a hole in the space-time continuum."**

● This is just one of many bad things that can happen when two TARDISes meet. In *The Time Monster*, things get very confusing when the Doctor's TARDIS materialises inside the control room of the Master's TARDIS – and vice versa. It is also established that if two TARDISes occupy exactly the same space, a 'time ram' occurs, destroying both ships: this seems to be closest to what is happening here. In *Logopolis*, however, the Master materialises his TARDIS inside the Doctor's, leading to a Russian doll-like regression, where there is TARDIS inside TARDIS inside TARDIS, *ad infinitum*.

**The Tenth Doctor offers the Fifth his sonic screwdriver, but is turned down. "Of course," says the Tenth, "you mostly went hands-free, didn't you?"**

● Mostly, yes. The Fifth Doctor used the sonic screwdriver in his first three stories – *Castrovalva, Four to Doomsday* and *Kinda* – before it was destroyed by a Terileptil in *The Visitation* (1982).

**Annoyed, the Fifth Doctor suspects the Tenth of being a member of LINDA.**

● The London Investigation 'N' Detective Agency was introduced in *Love & Monsters* (2006). The group was dedicated to discovering all it could about the Doctor; most of its members met sticky ends at the hands of the Abzorbaloff.

**Finally, the Tenth Doctor tells the Fifth that he, too, is the Doctor. "Check out the bone structure," he says, "cos one day you're going to be shaving it."**

● This is the first time the series has explicity stated that the Doctor has to keep his facial hair under control. Given the Master's "rubbish beard" (prior to his rebirth as Sir Derek Jacobi in *Utopia*, 2007), it's reasonable to assume that Time Lords ▶

do have such barbaric needs. (We also see the Fourth Doctor grow a beard in *The Leisure Hive* (1981), when aged by the Tachyon Generator.)

**The cloister bell chimes in warning.**

- The cloister bell is first heard in the Fourth Doctor's final story, *Logopolis*, and was heard most recently in *The Sound of Drums* (2007).

**The Tenth Doctor explains that following the rebuilding of his TARDIS, he forgot to put the shields back up – allowing the TARDISes to merge. The Tenth Doctor springs into action, activating control after control...**

- The TARDIS required rebuilding following the Master's use of it as a paradox machine in *The Sound of Drums/Last of the Time Lords* (2007).
- The Doctor rattles off a number of TARDIS systems here. The thermo-buffer is first vented in *Castrovalva*. The helmic regulator features in *The Ark in Space* (1975), and was mentioned again in *Smith and Jones* (2007). The "zeiton crystals" are zeiton 7, which was revealed to be vital to the TARDIS' running in *Vengeance on Varos* (1985).

The Tenth Doctor vents the thermo buffer, floors the helmic regulator and fries the zeiton crystals. Or something.

**Disaster is averted, and the Fifth Doctor realises that he is face to face with himself: "You remembered being me, watching you, doing that."**

## 'Perhaps Nyssa and Tegan were in their rooms, playing with exciting experiments?'

- Why, then, isn't this true of the other multi-Doctor stories? In *The Three Doctors*, for example, why is the Third Doctor surprised to find Omega still alive and up to no good? Surely he would have memories of facing the errant Time Lord during his previous incarnation? *Matrix Data Bank*'s Mrs Overall (**DWM** 389) reckons that the act of a Doctor being taken out of time creates a new timestream – and so memories of past events can't occur to the 'current' Doctor, as his timestream is, until that point, not influenced by the events currently being experienced by his past selves. But that doesn't work here: the point explicitly made in *Time Crash* is that the Tenth Doctor remembers the experiences of his Fifth incarnation, seeing his Tenth self fix the problem. And do we get an explanation? Only a vague one: it's all down to "wibbly-wobbly, timey-wimey" – the same MacGuffin which débuted in the writer Steven Moffat's *Blink* (2007), where it is also used to skate over a temporal loophole. So let's just put it down to the strange temporal influences of two overlapping TARDISes and move quickly on...

**"Where are you now?" the Tenth Doctor asks before the Fifth vanishes. "Nyssa and Tegan, Cybermen and Mara and Time Lords in funny hats and the Master?"**

Old heroes never die...

- Given that the Tenth Doctor is probably remembering at what time in his own past the events of this mini-episode happened to him for the first time (keep up!), it's reasonable to assume that this is his attempt to recall from 'when' the Fifth Doctor we see here originates. Nyssa and Tegan were the Doctor's only companions from *Time-Flight* (1982) to *Snakedance* (1983) – Adric travelled with them up until the tragic events of *Earthshock* (1982), and they were joined by the treacherous Turlough in *Mawdryn Undead* (1983). The Fifth Doctor faced the Cybermen in *Earthshock*, and the Mara in both *Kinda* and *Snakedance*; he had a run-in with the Time Lords in *Arc of Infinity* (1983), where future Sixth Doctor actor Colin Baker did indeed wear an extremely 'funny hat' in his role as Commander Maxil; and the Master, of course, dogged him throughout his tenure. A reasonable guess, therefore, is that the Fifth Doctor we see in *Time Crash* comes from the time between the otherwise consecutive stories *Snakedance* and *Mawdryn Undead*: the Tenth Doctor could have mentioned any other enemy that the Fifth Doctor had only met once, why else fixate on the Mara if this wasn't after he'd faced the creature for the second time? So where, then, are Nyssa and Tegan? Probably in their bedrooms, playing with make-up and/or exciting experiments.

**The Fifth Doctor starts to fade, but the Tenth flicks a switch, bringing him back to tell him how much he means to him.**

- The Tenth Doctor remembers his First incarnation as "old and grumpy and important" – as fair a summation of William Hartnell's portrayal as you'll find.

**Finally, the Fifth Doctor disappears, leaving just one final warning: "Remember to put your shields up." But it's too late, as the *Titanic* crashes through the wall of the control room...**

- ...bringing us back to the scene which originally closed *Last of the Time Lords*, and will lead into *Voyage of the Damned* (2007). The shot of the *Titanic* breaking through the walls of the TARDIS is rendered slightly differently here, while the line about the TARDIS shields neatly explains how such a collision might be possible. In many previous stories, the TARDIS has been said to be invulnerable to attack from the outside. In *Rose* the Doctor tells his new friend that "the combined hoards of Ghengis Khan couldn't get through those doors, and believe me, they've tried." Clearly they just picked the wrong day! DWM

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# 2007 REVIEW

**Andew Pixley** and **Julie Rogers** look back at the year when Martha Jones arrived, Sarah Jane spun-off, and *Doctor Who* was so amazingly popular that bootleg merchandise reached an all-time low. (Psst! Anybody wanna buy a Cybercontroller's car? Just like the one he drove in the series...?)

DOCTOR·WHO
DOCTOR·WHO

## » January

2007 kicked off with Sarah Jane Smith's début in her own show on New Year's Day. David Tennant entered the pages of *Who's Who* (with his entry presumably consisting of the word "Precisely!") The government's new Minister of Science, Malcolm Wicks, suggested that school children should be taught science by showing them episodes of *Doctor Who*. Can it be long before the government makes Gary Russell's *Doctor Who: The Encyclopedia* a required element of the GCSE coursework?

BBC DVD
DOCTOR·WHO
POLICE BOX
Series 2 Volume 1 The Christmas Invasion New Earth
PG

Despite countless downloads from *Doctor Who* fans, *Love Don't Roam* failed to take advantage of the new chart rules and Leona Lewis remained at Number 1. Rental DVD copies of *New Earth* were found to have a unpleasant scene from *The Texas Chainsaw Massacre: The Beginning* accidentally edited into the show.

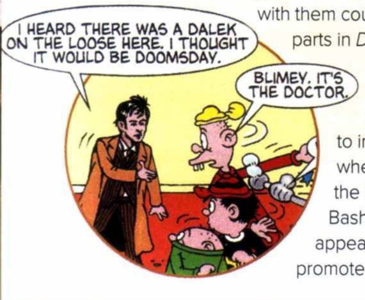
Meanwhile, a report in *The Sun* in late January gave details of Derek Jacobi's regeneration into John Simm – spoiling the twist-ending to *Utopia* several months before it was broadcast.

Oh, and Jason Statham was cast as the new Doctor for the 2008 episodes. Remember you heard it first on *Yahoo.uk*.

## » February

Who's that on the cover of **DWM**? Yes, for the first time in over two years, there's an old Doctor on the front page, in this case Tom Baker. The *Doctor Who* collectable card series *Battles in Time* launched the first of several expansion sets, the 'Annihilator' series, featuring even more minor characters and their variants. We're waiting for them to run out of on-screen subjects and issue the 'namedropping' series – pit Janis Joplin against Emmeline Pankhurst! Er, well, maybe not. A Cardiff Councillor asked for the new Cardiff Shopping Centre to be named 'Torchwood' rather than 'St David's 2', (perhaps feeling that Mr Tennant already had a high enough public profile?).

The Department of Trade and Industry was also deeply concerned about naughty acting agencies claiming that clients who registered with them could be secured parts in *Doctor Who*.


I HEARD THERE WAS A DALEK ON THE LOOSE HERE. I THOUGHT IT WOULD BE DOOMSDAY.
BLIMEY. IT'S THE DOCTOR.

Meanwhile, the Doctor's comic universe expanded to include the *BeanoMax* where the Doctor and the Daleks faced the Bash Street Kids in an appearance designed to promote Comic Relief.

## » March

At the start of the month, affluent devotees were able to head to Bonhams to bid themselves silly on a Fourth Doctor costume which was probably worn once in a publicity event by Tom Baker possibly maybe... but nevertheless still went for a cool £20,000. A few years ago, that would have got you Tom Baker as well.

A Tesco survey revealed that schoolchildren aged 7 to 14 named the TARDIS as their 'all-time favourite gadget'. Funny, we thought it would be an XBox. Another survey revealed that the success of *Doctor Who* and *Torchwood* had helped push Cardiff into the Top 10 of short-break UK destinations. A taxi driver in Darlington was fooled by a fake £20 note made for *The Runaway Bride* handed over by a passenger. Camille Coduri emerged as the Strongest Link, as a line-up of *Doctor Who* celebrities faced the terrifying Ann Robinson on *The Weakest Link*.

At the press launch for Series Three, it was confirmed that *Doctor Who* will return for another series in 2008, although despite the best attempts of *Newsround*'s Lizo Mzimba, everyone remained tight-lipped about the identity of the mysterious Mr Saxon. Despite débuting a fortnight later than originally planned, *Doctor Who* came back to BBC One as viewers met Martha, the Doctor's new chum, and a Judoon platoon upon the moon.

RETURN OF THE KYBER WOMAN

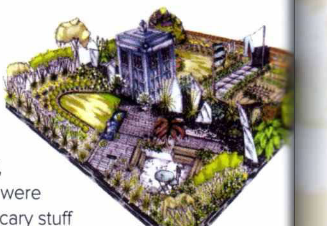
Kylie makes Xmas comeback on Dr Who

EXCLUSIVE

## » April

Macra and Daleks returned to plague the Doctor and Martha on television as the series was again a ratings success – with not even the threat of postponement by FA Cup football spoiling the party. *Doctor Who* and *Torchwood* gained over 20 nominations at the BAFTA Cymru Awards, and the parent series was cited by the government as an example of successful exports. *The News of the World* announced that Kylie Minogue should be so lucky, lucky, lucky to appear in the 2007 Christmas Special, a report then apparently dismissed in a quote attributed to Russell T Davies in the BBC's in-house magazine. Remember, you read it first in *Ariel*.

## » May



Horror! *The Eurovision Song Contest* forced *Doctor Who* off the air for a week! Fortunately, the Doctor and Martha were soon back with some scary stuff involving sentient suns and sinster scarecrows. HM Queen Elizabeth was intrigued by a TARDIS which formed the centrepiece of 'A Garden in Time', Cardiff Council's exhibit at the Chelsea Flower Show. The tabloids were at it again, declaring that Woody Allen would be playing Albert Einstein in the Christmas Special, and that unknown actor Julian Walsh was hotly topped to be the next Doctor. Other hot tips for the Eleventh Doctor included Robert Carlyle (5-2) and Ricky Gervais (66-1). Remember you read it first in *The Sun*...

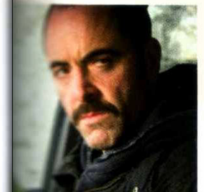
## » June

"Idle speculation" was the BBC's reaction to various online rumours that *Doctor Who* was about to be axed. Aunty Beeb reassuring stated that the Corporation had "a long term commitment to the show." Onscreen, sinister statues were scaring the nation's kids and the Master returned for an energetic climax to the series. Freema Agyeman won Best Newcomer at the Woman of the Year Awards, and David Tennant wasn't cross about being stitched up in *CrossStitcher* magazine's as their 'Stitch a Star' fine art presentation, fuelling demands for an updated volume of 80s classic *The Doctor Who Pattern Book*. Er, maybe.

## » July

GMTV picked up on the rumours that Tom Ellis from *Last of the Time Lords* would be playing the series' new companion (Remember, you saw it first on ITV...), but it was soon revealed that the Doctor's regular associate for 2008 would in fact be Catherine Tate, returning to her role of Donna Noble as seen in *The Runaway Bride*. On set for *Voyage of the Damned*, a pensioner thought Kylie Minogue was a real waitress, but stopped short of asking David Tennant to take a look at her varicose veins. In New Zealand, Weta Limited announced a range of one-sixth scale recreations of *Doctor Who* scenes crafted in 'high quality polystone' (no, we googled it and we still didn't know what it is either). And if you wanted to buy a *Doctor Who* location, the No Man's Land sea fort seen in the 1972 serial *The Sea Devils* was up for sale. Again. Just log onto *www.moremoneythansense.net*.

## » August

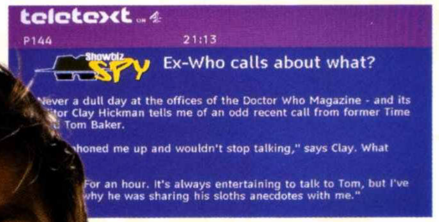


Former Doctor Colin Baker wrote up his visit to location work on *Voyage of the Damned* in his column in the *Bucks Free Press*. James Nesbitt was hotly tipped to take over as the Doctor by *TV Biz* and Sir Ben Kingsley was allegedly signed up to play Dalek creator Davros. Joan Collins hot on their heels as the Rani according to the *News of the World*, as was David Bowie as an alien abductor of Agatha Christie (Remember... no, we can't be bothered any more). *Doctor Who* was Programme of the Year at the Edinburgh Television Festival, and a record 68 Daleks gathered at the *Doctor Who Up Close* exhibition in Manchester... that's 64 more in one place than the BBC has ever managed.

An inability to spell the word 'official' led to the pulling of *The Official Doctor Who Annual 2008* from the shelves – and, no, it didn't come out as 'offal'. David Tennant – who played the Master according to Dale Winton – turned on the lights at Blackpool, where he used to be a policeman. And it was announced that the Daleks would be battling *Aladdin* in panto at the Theatre Royal in Newcastle. Oh no they won't! Oh yes they will! *Etc.*

## » September

In Yokohama, Japan, it was announced that *The Girl in the Fireplace* had won *Doctor Who* another Hugo Award in the Best Dramatic Presentation (Short Form) category. *The Sarah Jane Adventures* returned to BBC One as a full series, with the Doctor's erstwhile colleague investigating the unearthly with a group of children – and topping the junior viewing charts in the process. In a desperate attempt to prove that organised religion knows how to get down wiv da kids, a *Doctor Who* communion service compared the Doctor to Jesus at St Paul's Church in Grangetown, Cardiff. Remember, you saw it first in *Father's Day*.



P144 21:13

Ex-Who calls about what?

Never a dull day at the offices of the Doctor Who Magazine - and its itor Clay Hickman tells me of an odd recent call from former Time Tom Baker.

honed me up and wouldn't stop talking," says Clay. What

For an hour. It's always entertaining to talk to Tom, but I've why he was sharing his sloths anecdotes with me."

**DWM** made it onto ITV's teletext service with some made-up quotes from outgoing editor Clayton Hickman and the accompanying comment 'Never a dull day at the **DWM** office'. Presumably the same can't be said at Teletext.

*Star Trek* actor Patrick Stewart voiced his wish to guest star in *Doctor Who* – will BBC Wales make it so?

The title of Kylie's comeback single was announced – *2 Hearts*. We wonder if a follow-up track will answer the question Jackie Tyler posed in *The Christmas Invasion*...?

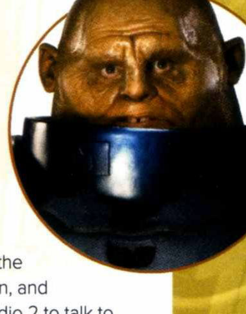
David Tennant and Kylie team up for Radio 2, as the popstrel releases her *2 Hearts* single.

Kylie
2 Hearts

## » October

BBC Controller of Fiction Jane Tranter would 'not rule out the possibility of a film version of *Doctor Who*', but failed to comment on whether Sugar Smacks would be sponsoring the third movie. David Tennant skidded to the stage to collect both his and *Doctor Who*'s continuing string of trophies from the National Television Awards. Kelly-Marie Angell won a Most Promising Newcomer award for her work on *Doctor Who*. What do you mean 'Who?' Don't you read the credits at the end? Oh, we forgot. Thanks to BBC credit shrinking you can't read the credits at the end any more can you? Oh well, look it up in **DWM**'s *Series Three Companion*!

## » November



The BBC released the first photos of the retro look Sontarans (alas, still no sign of the Voord), while Peter Davison made a comeback alongside David Tennant for *Time Crash* to raise worthwhile funds for Children in Need. David and Freema also took time out from a hectic production schedule to sign the Series Three DVD box set in London, and that man Tennant dropped in on Radio 2 to talk to time travelling chum Kylie about her new album.

## » December

Goodness – not only has *The Stowaway* from Murray Gold's platinum album *Doctor Who – Original Music from Series Three* become the Christmas Number One, but *Voyage of the Damned* has broken all records for television drama ever in the entire history of everness, being seen by 20 million, billion, zillion, notmakingthisupillion viewers which means all right, all right, this bit is totally made-up, which is what happens when you have to write this annual review so early. We're writing this on 24 March. We haven't even *seen* Martha yet and we're having to guess at everything else. Eight months, that's the leadtime on **DWM**, you know.

Remember, you read it first in **Doctor Who Magazine**... ◆

**Neil Harris** remembers Christmases past...

# ALL I WANT FOR CHRISTMAS IS WHO

What is the most exciting thing about watching *Doctor Who*? Is it the scene where the Cybermen stride down the steps outside St Paul's Cathedral? Is it the Dalek's first, faltering words to the Ninth Doctor in *Dalek*? Is it the moment that Professor Yana discovers that he does have the time on him after all? Is it even the sight of Harg being mauled by a giant tentacle at the end of *The Power of Kroll* Part Two?

These are all pretty exciting things, but no, the most exciting thing about watching *Doctor Who* is nothing from within the episodes themselves. The most exciting thing is the moment the BBC globe or ident fades to black, the continuity announcer finally stops whittering, and the very first moments of a new *Doctor Who* adventure begin.

And then – the time tunnel and the police box and that thundering bass line. Or the gut-wrenching electronic scream and a star burst. Or the sound of a piano crashing to the ground as a computer-generated galaxy whirls by. Or... you get the gist.

That first burst of excitement, that's what it's all about. It's not that what follows is a disappointment, it's just you can't beat that first 'hit', the gnawing tightness of anticipation followed by an explosion of delight at the promise of thrills to come.

> **"Buy me anything with the words *Doctor Who* on it and I'd be happy!"**

You may think that I'm exaggerating. But, as a kid, the build-up to watching an episode of *Doctor Who* was quite stressful for me. I would have been on my best behaviour all day, a parental precondition of being allowed to watch. I'd eat my tea of peanut-butter sandwiches, a Trio and a Mr Kipling French Fancy. I'd clean my glasses, find the best place to sit, and put a new tape in the video (if we had a video). And then there would be the five-minutes-to-go toilet check. Not because I was concerned that the proceedings of *Warriors' Gate* might cause me to become incontinent with fear, but because I didn't want any bladder-based urgency to distract me from the episode ahead. And then I'd have to find the best place to sit again, clean my glasses again, check the video (if we had a video), and, with the dying strains of *The Dukes of Hazzard*, it would be time for the two-minutes-to-go toilet check.

Fortunately, as an adult, I am better equipped to cope with *Doctor Who* Imminent Broadcast Tension and have more accomplished bladder control. Today, I'm not sure I'm even capable of being sent into such a state of nervous apprehension, not even when I find a letter from the Inland Revenue marked 'Urgent – Final Warning' on my doormat.

So, there you go. The most exciting part of my childhood – watching *Doctor Who*.

CHRISTMAS
BBC 1

Well, not the *most* exciting part. The *most* exciting thing you can ever experience as a child, particularly under the age of ten, is Christmas. It even has its own smell, of fresh Lego, pine needles and granddad's cigarettes. It's something that first makes its presence known in mid-November, in the form of catalogues, before building up into a fairy-lit crescendo of school holidays, tinsel and Ronnie Barker's spectacles on December the 25th.

I was *hysterical*. I mean, you know what one episode of *Doctor Who* would do to me. With Christmas, I had been on my best behaviour *all year* (well, since I'd seen the catalogues in mid-November, anyway). Because Christmas meant... presents.

And, being a little *Doctor Who* boy meant that I was 'Easy to Shop For'. You could buy me anything with the words '*Doctor Who*' on it and I'd be happy, guaranteed. Annuals, fine. Sound effects albums, fine. White chocolate segments in the shape of K9, fine.

But my most vivid Christmas memory, above any other, is the year I received a box of promisingly large but enigmatic proportions. I tore off the wrapping in a rapacious frenzy to discover... *Doctor Who* books. And books. And books. Stories I hadn't read before. *Doctor Who and the Androids of Tara*! *Doctor Who and the Brain of Morbius*! *Doctor Who and the Sontaran Experiment* – oh dear, not by Terrance Dicks, never mind.

I remember my mum making me promise not to read more than one per day. At the time, you see, I would 'use up' *Doctor Who* books at an alarming speed, principally because of my habit of skipping all the pages until the Doctor turned up and flicking ahead to read the scary bits at the end of chapters three, six and nine.

The next year, of course, I only wanted the *Doctor Who* books I hadn't already got, and I stopped being 'Easy to Shop For' and became 'Increasingly Impossible to Shop For'.

That's what *Doctor Who* at Christmas means to me, because it was never on the television then – it had either finished or was about to start. The closest thing I have to a *Doctor Who* television memory at Christmas is being tantalised by the *Radio Times* entry for *Arc of Infinity*, and thinking 'What an amazing title, I bet it's going to be brilliant!'

And to be fair, it was, for the first few seconds or so.

But *Doctor Who* = exciting. Christmas = exciting. So how kids today can cope with *both of them at the same time*, I don't know. If I was eight years old, my head would explode. Especially now that you have remote-controlled things and talking things and posable swivelling things. You can even, if you so wish, dress up as the one-eyed thing with the dubious rotating appendages from *Evolution of the Daleks*.

And on top of that, you have *Doctor Who on television*. And because it's Christmas, it's going to be *the best one ever*. The last one was, and so was the one before that. The anticipation is going to be agony. Because this one has got KYLIE MINOGUE in it!!!

Excuse me, I have to go to the toilet. DWM

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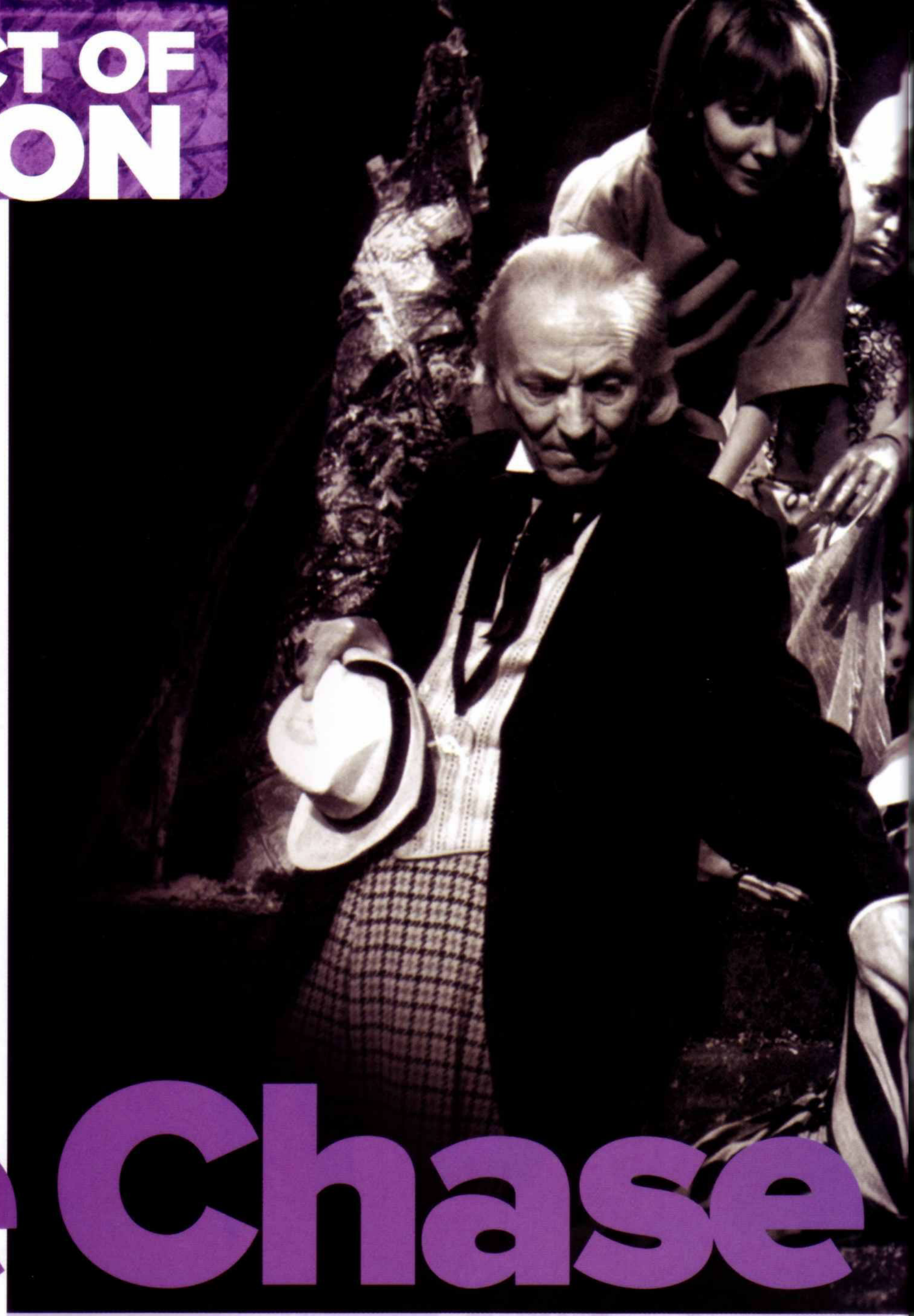
# THE FACT OF FICTION

**Alan Barnes** goes on a ride through time and space as he experiences the thrill of *The Chase*...



Gotcha! The Daleks surround the TARDIS on the planet Aridius.

### »THE EXECUTIONERS
BROADCAST: 22 MAY 1965

A Dalek informs its superior that their greatest enemies have left planet Xeros, but a Dalek time machine will soon follow them into time and space...

- A recap from the closing moments of *The Space Museum: The Final Phase*. Commissioned to write a second sequel to *The Mutants* (aka *The Daleks*, 1963-4) midway through December 1964, Dalek creator Terry Nation took the best part of a month to come up with *The Pursuers*, a six-part storyline in which the Daleks, having seen their future plans for "universal Dalek domination" thwarted by the Doctor, send a squad to exterminate him before this eventuality can come to pass. (Nation would exactly invert this situation ten years later, in *Genesis of the Daleks*.) In the event, the Daleks would be said to be seeking mere revenge for the Doctor having defeated their Invasion of Earth: "They – will – pay – for – their – crime!"
- There's a notable first here: title caption *The Executioners* runs over *Doctor Who*'s first attempt to show the TARDIS in flight, where the police box is superimposed over a kaleidoscope-like background – not a 'space' effect – making this the ancestor of the time/space vortex through which the TARDIS travels in later title sequences.

# The Chase

In the TARDIS, Vicki (Maureen O'Brien) is feeling bored after distracting Dr Who (William Hartnell) with her whistling; failing to divert Ian (William Russell) from a sci-fi book; and causing Barbara (Jacqueline Hill) to mess up her dress-making. A howl from the machine being worked on by the Doctor brings his companions running. The device is a Time and Space Visualiser...

- At storyline stage, the machine was a 'Time Curve Visi-Scope', invented by the Doctor. Here, the Doctor paraphrases 'Venderman's Law': "Mass is absorbed by light, therefore light has mass and energy." Needless to say, this is nonsense (and fails to explain how the Visualiser can collect sound).

... a "time television", which can be tuned into any event in history. Ian asks to see Abraham Lincoln (Robert Marsden) deliver the Gettysburg Address...

- Each episode of *The Chase* was recorded at Riverside Studios, Hammersmith, over six consecutive Fridays, beginning with *The Executioners* on Friday 30 April 1965. The Lincoln and Shakespeare sequences, however, were shot at Ealing Film Studios on Monday 12 April.
- At draft stage, it was suggested that footage of Raymond Massey as Lincoln in 1962 anthology *How The West Was Won* could be used here.

Barbara tunes into William Shakespeare (Hugh Walters) being led by Francis Bacon (Roger Hammond) before Queen Elizabeth I (Vivienne Bennett), who wishes to verify the claim that the character of Falstaff was based on one Sir John Oldcastle. Finally, Vicki switches over to see The Beatles (John Lennon, Paul McCartney, Ringo Starr and, er, the quiet one) performing *Ticket to Ride* on TV.

- Terry Nation had hoped that the fabulous Beatles could be persuaded to be made up as old men, shaking their greyed moptops on the 50th anniversary of their first television appearance (*ie*, 17 October 2012) for the benefit of viewers of the BBC's 'Tri-dimensional Colour television service'. The idea was vetoed by their manager, Brian Epstein, on the grounds that it "wouldn't be good for their image." (Epstein would also forbid the foursome appearing *Up Against It*, a 1967 film script by the playwright Joe Orton. Admittedly, *Doctor Who* didn't require the group to be dressed in drag, commit murder and be sent to prison!) Released 9 April 1965, *Ticket to Ride* was sliding down the charts at the time of transmission, after three weeks at Number 1. The clip used here, recorded at Riverside on 10 April, was borrowed from *Top of the Pops*.
- Never mind Ian's hand-jive, he's miming the chorus! How does he know the words? He's not been home since late in 1963, long before the song was written.

The Ship lands on a desert planet, baking under two fast-moving suns. Vicki heads towards a ridge dotted with structures like "frozen seaweed", alongside Ian – who carries a TARDIS-detecting magnet.

- The dunes at Camber Sands, near Rye, East Sussex, doubled as the Aridian desert in only the series' third ever location shoot, a single day's work on Friday 9 April 1965. With the regulars recording *The Space Museum: The Dimensions of Time*, David Newman and Barbara Joss stood in for Ian and Vicki. A familiar film and TV location – it'd feature as the Sahara in *Carry On Follow That Camel* (1967), for one – Camber again hosted *Doctor Who* 21 years later, for various 'Matrix' scenes in *The Trial of a Time Lord* Parts Thirteen and Fourteen (1986).

Vicki finds a dark trail in the sand...

- "At least it's not a pool of acid," notes Ian, alluding to their adventures on *The Web Planet* (1965). He's being sarcastic when he says it's "probably blood" – so what is it? We're never told, so the best guess is the trail of a Mire Beast.

As they head off, a tentacle rises out of the sand. Meanwhile, the Visualiser's howl causes Barbara and the Doctor to break off their sunbathing...

- Cut from the camera script was a bizarre reminiscence from Barbara, about a car breaking down en route to Cornwall, picking up a tow from a circus lorry, and ending up in Ireland with a posse of performing seals.
- Barbara and the Doctor enter the room where the Visualiser stands from off screen right, but earlier the control room had been off screen left.

The Visualiser shows six Daleks preparing to depart in their time machine, destination the Sagarro Desert of the planet Aridius – exactly where the TARDIS has landed. But since these events are being broadcast from the past, the Daleks may have already arrived...

- Three Daleks enter the time machine... then exit off-screen, each re-entering the shot to give the impression they number six.

Ian and Vicki find a metal ring buried in the sand, which causes a trap door to open. They take steps down, but the door closes, trapping them. Another tentacle twitches towards them...

- Originally, Aridius was infested with 'fungoids', but these were deferred to the Mechanus section.

Night has fallen, and the Doctor and Barbara take cover from the sandstorm. When the suns rise, there's no sign of the TARDIS. But something else buried in the sandstorm breaks the surface: a Dalek.

- The cliffhanger, intended to ape the success of the Dalek-rising-up-from-beneath-the-Thames ending to *The Dalek Invasion of Earth: World's End* (1964), showed a model Dalek being pushed up through a tray of sand. An abortive attempt was made to film this at Camber Sands, where a full-size Dalek prop, attached to a rope, was buried five feet deep – but not even the hauling power of a Land Rover could pull the creature out.

### »THE DEATH OF TIME
BROADCAST: 29 MAY 1965

The Daleks plan to locate the TARDIS with their seismic detector. Moving off, the Doctor and Barbara are startled by two crested Aridian natives.

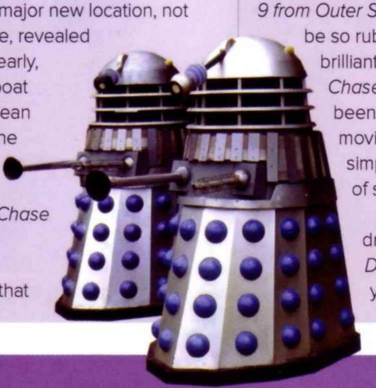
- Nation envisaged the Aridians as tiny hunchbacks, 'incredibly ugly', with a second pair ▸

## 'A supporting cast including Shakespeare, The Beatles, and Dracula? Bring 'em on!'

## "The Daleks are closing in on us!"

IF EVER A *DOCTOR WHO* story amounted to less than the sum of its parts, it's *The Chase*. A Dalek death squad hunts the Doctor and his friends through all of time and space? I'm up for that! A supporting cast including Shakespeare, The Beatles and Dracula? Bring 'em on! Marauding silt monsters, rampant toadstools and a race of flame-throwing robots to rival the Daleks? Yes, yes and yes again!

You can't fault the extraordinary ambition. Whereas most twentieth-century *Doctor Who*s were content to ferry their cast to and from a handful of sets, there's at least one major new location, not seen in any other episode, revealed in each of its six parts. Clearly, someone's pushing the boat out (and no, I don't just mean the *Mary Celeste*). Only the 1960s episode-a-week production schedule could have allowed *The Chase* to happen, its sequential set-pieces removing at a stroke the dull repetition that dogs, say, its immediate predecessor, *The Space Museum*. (Admittedly, it's a shame that two of the mini-adventures end with a shot of a sign revealing, *Girl in the Fireplace*-style, where the travellers have been all along; but the second of these, as we'll see, was a sop to the producer's lack of daring.)



It's unsurprising, therefore, that it contains as many cock-ups as it does (more, in fact, than could be noted in these pages). The production is mounted on the very fringes of the possible – which shows how limited the possible was in 1965, given continuous recording, live mixing between cameras and a box for a studio. To call it *Doctor Who*'s *Plan 9 from Outer Space* is to miss the point: it wouldn't be so rubbish if it wasn't trying so hard to be brilliant. (There's a school of thought that *The Chase* would have been fantastic if it had been remade as the third big screen Dalek movie. As if. Minor British films of the 60s simply don't remotely contain this number of set-ups.)

So love *The Chase*, for daring to dream. Revel in its failure. If all 'bad' *Doctor Who*s were as good as this, you'd not find me complaining.

## Bringing back the Bacon...

HAVING ABANDONED THE IDEA OF A SEQUENCE featuring Anne Hathaway (Shakespeare's wife), Nation's first draft script substituted a scene in which Shakespeare collects 'his' latest play from Sir Francis Bacon, *The Tragicall* [sic] *History of Hamlet Prince of Denmark*. This derived from the theory, in circulation since the late eighteenth century, that 'Avon's Bard' was but a beard for Bacon.

The transmitted sequence has Bacon providing the inspiration for *Hamlet* instead, while also berating the Bard. Bacon implies that Sir John Oldcastle, whom the character of Falstaff from *Henry IV Parts I* and *II* supposedly spoofs, has taken offence at Shakespeare's depiction; however, Oldcastle was executed decades earlier in 1417. Most probably, it was Oldcastle's direct ancestor, William, 10th Baron Cobham, who was annoyed.

The story suggested by Elizabeth I which concerned "Falstaff in love," would be written by Shakespeare as *The Merry Wives of Windsor*. It's thought that the play was first performed before Her Maj in 1597... That's two years *before* the events of *The Shakespeare Code* (2007) – in which we saw a younger-looking Shakespeare with a full head of hair.

It would later transpire that Bacon wasn't the only person to help the Bard with *Hamlet*: in *City of Death* (1979), the Fourth Doctor recognises his own handwriting in the play's first draft, claiming that Shakespeare had sprained his wrist writing sonnets; and in *The Shakespeare Code* Will cribs "The play's the thing" from the Tenth Doctor (but dismisses "To be or not to be", thinking it pretentious).

◂ of eyes and long, trailing arms. Producer Verity Lambert thought the description too unpleasant, prompting a rethink.

Meanwhile, Ian and Vicki flee one tentacled Mire Beast (Jack Pitt), only to run into another...

- It's not clear how short the nights are on Aridius (Nation's storyline had each day lasting just four hours), but it looks like Ian and Vicki have been cowering from the same tentacle for a very long time indeed!

The Doctor and Barbara hear the planet's history from the amphibian-like Aridians, Malsan (Ian Thompson) and Rynian (Hywel Bennett). Over 1000 years the suns have moved closer to Aridius, drying up its seas; since then, the bottom-feeders known as Mire Beasts have encroached on the Aridian's formerly undersea cities.

- Surely the planet must have moved nearer the suns? But there's doubtless a bizarre, Copernicus-defying sci-fi reason why it shouldn't be the other way around. We can't, however, accept that the planet was called 'Aridius' (from 'arid', obviously) 1,000 years previously, when it was covered in ocean? That'd be daft. It'd have been called something watery, wouldn't it? 'Oceanius', perhaps? ... Marinus, even?

William Hartnell and William Russell entertain a young visitor on the set of *The Chase*.

Malsan guesses that Ian and Vicki may have entered the city via the Taltarian airlock – which is due to be blown up, to hold the Mire Beasts back. Prondyn (Al Raymond) detonates the charges, killing the Beasts attacking Ian and Vicki below – but Ian is knocked out.

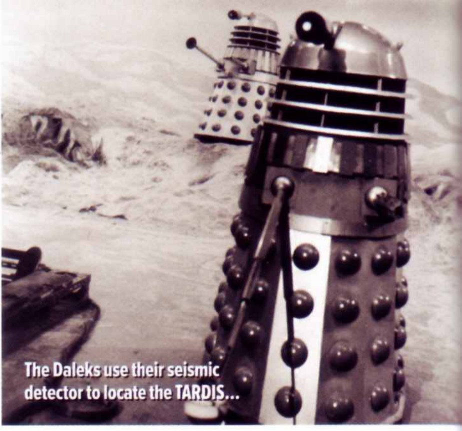
Elsewhere in the city, Malsan tells the Doctor that the Daleks have issued an ultimatum: surrender the Doctor and his friends, or see the city destroyed.

- The dingy vault seen on screen wasn't quite the budget-killing 'huge glass underground city of lights' Nation had wanted.

Vicki is captured by Aridians just as 'last suns' arrives, when the travellers are due to be handed to the Daleks. The day is saved when a Mire Beast bursts through a containing wall, killing Malsan.

- This is the only clear view of the Beast, originally envisaged as an octopus-like creature, 'glistening and horny', with a periscope eye in place of a head. Built by John and Jack Lovell, the finished costume had an orange rubber body, with wired-up tentacles and illuminated eyes.

All escape to the exit nearest the TARDIS, where the recovered Ian is waiting. Covering the airlock entrance with the Doctor's coat and Barbara's cardy...



The Daleks use their seismic detector to locate the TARDIS...

- "Oh, not again!" sighs Barbara. She lost her last cardigan on Xeros, when it was unravelled to find a way out of the maze of corridors in *The Space Museum: The Dimensions of Time*.

... they taunt a Dalek sentry, 'Fred', luring it away from its post – and into the cardigan pit-trap.

- The Camber Sands shot of 'Fred' falling into the trap was filmed in the daytime; alas, the rest of the scene takes place at night.

The Doctor and friends dash into the TARDIS. The Dalek Supreme has ordered that they be "pursued and exterminated!"

### FLIGHT THROUGH ETERNITY

BROADCAST: 5 JUNE 1965

In the TARDIS, the time path detector tells the Doctor that another time machine is on their track...

- "It's been in the Ship ever since I constructed it," says the Doctor of the time path detector – an intriguing statement of the Ship's origin.
- Our first view inside the Daleks' time machine shows that, like the TARDIS, it's much bigger on the inside than the out. Stage directions in the camera scripts referred to it as 'the Dardis'. As we'll see, the Daleks' machine is more sophisticated (or, at least, better-piloted) than the Doctor's craft – but is it actually a TARDIS? Stolen, perhaps? Modified? Reverse-engineered? It'd be a neat bit of foreshadowing for the next story, *The Time Meddler*, if this was the case...
- Six Daleks boarded the ship in *The Executioners*. One was destroyed on Aridius, making five. Suddenly there are seven aboard! (One's a photographic blow-up, at the top of the down ramp; two are empty casings borrowed from the set of the recently-completed motion picture *Dr. Who and the Daleks*, both with their thicker bases and extended head lights removed.)
- John Peel's novelisation (*Doctor Who: The Chase*, WH Allen/Target Books, 1989) specifies that the Dalek ship is powered by an ultra-rare

There's something fishy about these two Aridians...

It'll never work! Setting up the ultimately abandoned shot of a full size Dalek emerging from the sand.

taranium core, as introduced in *The Chase*'s sequel, *The Daleks' Master Plan* (1965-6). This helps explain why time-travelling Daleks are such a rarity: "it had taken the Daleks two decades to assemble such a large amount of taranium".

The Doctor claims that the TARDIS computers need 12 minutes "to reorientate and gather power" every time it lands – as the time rotor shows it's about to do.

- *The Chase* simply doesn't work if we assume the Doctor has any control over where and when the TARDIS lands. Which, according to Nation's storyline of January 1965, would have been ancient Egypt and the planet Stygian, 'where all living matter is invisible'. Both ideas eventually resurfaced in the next year's *The Daleks' Master Plan*. Nation, writing with Dennis Spooner, would plonk Daleks among the pyramids in *Golden Death* and *Escape Switch*, the ninth and tenth episodes; and the planet of the invisible Visians would feature in the fifth episode, *Counter Plot*.
- The first ever mention of the 'time rotor' – and Vicki is pointing towards a panel on the console, not the central column.

At the top of New York's Empire State Building, a Guide (Arne Gordon) points out the sights below.

- The Guide says they're on the 102nd storey of the Empire State. Although there is a small gallery on the 102nd floor, the main, four-sided Observatory – conforming to the layout seen here – is actually on the 86th. He goes on to claim that if you jumped from here, it'd be 30 seconds before you hit the ground. Would it heck! You'd actually reach the pavement in less than ten.

Alabaman Morton Dill (Peter Purves) remains behind as the tour moves on. The TARDIS lands, its crew learning from the boggling Dill that the year is 1966. Ian thinks this too small an area to confront the Daleks, and the travellers pile back inside the TARDIS.

- Dill's mention of "Police cars coming out of tiny wooden sheds" appears to be an invocation of the silent Keystone Cops comedies. The bungling Cops would themselves feature in the 1920s Hollywood chase concluding *The Feast of Steven*, the Christmas episode of *The Daleks' Master Plan*.
- "Do you know Cheyenne Bodie?" asks Dill, referring to the character played by Clint Walker in Warner's Western series *Cheyenne* (1955-63).
- What happened to the 12 minutes needed to reorientate the computers? The whole visit has taken no more than three minutes, 20 seconds!

Almost straight away, the Dalek ship appears. A Dalek exits, but Dill informs it that the others have just left.

- The first indication of the Daleks' colouring: "You've come all over in blue spots," says Dill, referring to the globes on the Dalek's skirt.
- John Peel's novel has the Dalek preparing to kill Dill, then staying its arm: 'It was far worse for the human race to allow this fool to live on.' In fact, Peel expands considerably on the unfortunate Dill, from his high school nickname 'Dill the Pill' ("a reference to his being rather hard to take") to his fate, a permanent residency in the 'Newman Rehabilitation Clinic' (presumably named after *Doctor Who* creator Sydney Newman).
- The Tenth Doctor returns to the Empire State in *Daleks in Manhattan/Evolution of the Daleks* (2007), (for which plate shots of the New York landscape were taken from the very same 86th floor Observatory featured in *The Chase*). Here, it's revealed that the four-strong Cult of Skaro led by Dalek Sec had a part in the original design and construction of the Building in 1930. On *Doctor Who Confidential: A New York Story*, executive producer Russell T Davies said, "I'd like to think that when they landed there [in *The Chase*], the Dalek memory banks made a little record of this Building, of the shape of it, probably of the time of the solar flare as well… so that when Dalek Sec was doing his emergency temporal shift at the end of *Doomsday* [2006], he went somewhere… that he knew would be useful. I really believe that."

The Doctor's attempts to work on a device to help fight the Daleks. The Ship once again begins to land…

Aboard a nineteenth-century sailing vessel, Capt Benjamin Briggs (David Blake Kelly) confirms their position with his First Mate, Albert C Richardson (Dennis Chinnery): six miles SSW off Santa Maria, in the Azores.

- Although the name of the ship isn't revealed until the end of the episode, here Terry Nation attempts to explain the mystery of the *Mary Celeste*, a brigantine abandoned, as here, in the mid-Atlantic between 8.00 and 9.00 am on 25 November 1872. The mystery, founded upon the suspicions of Frederick Solly Flood, Attorney General for Gibraltar (who tried and failed to establish that a drunken or mutinous crew had murdered Briggs and Richardson, before abandoning ship), was popularised by Arthur Conan Doyle in *J Habakuk Jephson's Statement*, a story published in the *Cornhill Magazine* in 1884. On film, the tale was fancifully retold in the early Hammer Films production, *The Mystery of the Mary Celeste* (aka *Phantom Ship*, 1936), starring Bela Lugosi; on television, twice over in the CBS anthology series *Suspense* (1953 and 1955); and on radio, in *The Goon Show* episode *The Mystery of the Marie Celeste (Solved)* (1954). Most of these ▶

**'The Daleks' time craft is far more sophisticated than the Doctor's. But is it a TARDIS?'**

MARY CELESTE

◀ revolved around murderous plots perpetrated by *Marie Celeste*'s captain or crew – or those of the *Dei Gratia*, the ship that found the abandoned *Celeste*. No theory was quite as fanciful as that put forward in this episode – save, perhaps, the mysterious 'time break' held responsible in the first *Sapphire & Steel* television serial (1979).

The TARDIS materialises on the lower deck. Barbara again exits first – but runs into Richardson, who accuses her of being a stowaway.

- Richardson is the latest in a long line of men, stretching back to Vasor in *The Keys of Marinus* (1964), ready to ravish Barbara. "Come to give us poor lonely sailor men a bit of feminine company, eh?" he sneers, gripping the struggling Babs. The fact is, Albert G Richardson was described by *Mary Celeste*'s principal owner, James H Winchester, as "a man of excellent character," happily married to Winchester's wife's niece. You can't libel the dead, but to present Richardson as a possible rapist is a nasty slur. (In 1929 Richardson's sister Priscilla complained to the *New York Herald Tribune* about the outrageous claims made about events involving her brother in the since-discredited book, *The Great Mary Celeste Hoax*.)

Vicki contrives to knock Richardson unconscious... Richardson comes round to see the TARDIS dematerialise, then races to tell Briggs, fearing the "white Barbary terror" is upon them.

- The layout of the boat seen here is markedly dissimilar to that of the real *Mary Celeste*. And how can Briggs and all his crew have failed to hear or see the TARDIS and its complement meeting with Richardson on the lower deck?
- It's peculiar that Richardson should be so afraid of a 'white Barbary terror', natural or supernatural, since the infamous 'white slavers' of the North African (*ie* 'Barbary') coast had been all but entirely suppressed more than 50 years before. Sensibly, the novelisation amends this, Richardson and the crew instead fearing mermaids, Krakens and general "folk of the sea".

Preparing for a climactic battle in *Journey into Terror*. Dalek operator John Scott Martin can be seen sitting in his casing.

'Frankenstein', the Doctor and Dracula look, er, sinister for the cameras.

**‘“Daleks don’t like stairs.” So just how *did* that Dalek get to the upper level? Did it fly?’**

Briggs orders his crew – including the Bosun, Wilson (Patrick Carter), Willoughby (Douglas Ditta) and Starkey (uncredited) – to search for the stowaways...

- *Mary Celeste* had no 'bosun' (boatswain) as such. Her Second Mate was one Andrew Gilling; her Steward, Edward William Head; and she was crewed by four seamen – brothers Boz and Volkert Lorenzen, plus Martens and Goodschaad.

... but when the Dalek time machine appears on deck, the crew members take this as confirmation of Richardson's imaginings and leap overboard to escape the creatures.

- The diving scenes were filmed in the Ealing Studios water tank on Tuesday 13 April 1965.
- Here, the script departs entirely from reality, since the real crew released a lifeboat as part of their hurried evacuation. The novelisation has Richardson unlash the lifeboat, but it rolls over and sinks.

A Dalek chases after the Cabin Steward (Jack Pitt), but breaks the deck rail and ends up in the drink.

- Previously a Zarbi Operator in *The Web Planet* (1965), Jack Pitt features four times in *The Chase* (he's also the Mire Beast, then also a fungoid and a Mechonoid). He made one more appearance in *Doctor Who* (as Gearon in *The Daleks' Master Plan: Day of Armageddon*), but his role here was the only time he got his face on screen!
- The 'broken rail' is a significant point in *Mary Celeste* lore: a section of its rail was found to be cut away (presumably to help launch its lifeboat).

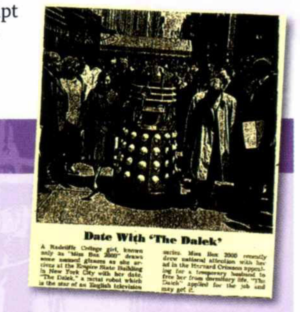
The Daleks depart, leaving the ship drifting on...

- The log slate, Mrs Briggs' sewing machine and the tidy galley are more-or-less accurate representations of aspects of *Mary Celeste*'s condition when she was boarded by the crew of the *Dei Gratia* on 4/5 December 1872. The script doesn't, however, account for her many of her sails being either furled, or blown away; nor for her lifeboat being missing.
- In the *TV Action + Countdown* comic strip *A Stitch in Time* (issue 70, 17 June 1972), the Third Doctor boards the *Marie Celeste* [sic] – where her captain, mistaking the TARDIS for an anarchist bomb(!), orders his crew to abandon ship.

Ian is astonished when he learns the name of the ship. The travellers' lead on the Daleks is now reduced to eight minutes. "The Daleks are closing in on us..."

## » The Daleks take Manhattan!

IT'S A LITTLE-KNOWN FACT THAT A DALEK would visit the Empire State again – on its honeymoon. In May 1966, a 20-year-old co-ed known as 'Miss Box 2000' booked into the 46th floor of New York's Hotel Americana with her 'fiance', 'A. Dalek'. The happy couple staged a wedding breakfast for the press before visiting 'night spots, the theater and museums' and the Empire State Building, where they drew 'amused glances from onlookers'. Miss Box 2000 told a *New York News* journo that the Dalek was one of 250, uh, *men* who'd replied to an ad she'd placed in the *Harvard Crimson*, appealing for a 'temporary husband'; she'd been disgusted by Radcliffe College rules forbidding unmarried female students from living off-campus, hence her protest. The report continued: "'So how was your first night together?' we asked. Dalek's red lights went on. 'Watch it, my dear!' he warned her. 'Oh, be quiet,' she told him. Then she said: 'I prefer not to discuss what goes on in my bedroom in the newspaper.'" When a police siren screamed outside, Dalek cried: "Ah... my... mating... call!" It transpired that the Dalek was suckered into this marriage of convenience to help publicise the ill-fated American release of the Aaru movie *Dr Who and the Daleks*. Whether or not the couple have lasted the distance, remains unknown.



**Date With 'The Dalek'**

A Radcliffe College girl, known only as "Miss Box 2000" draws some amused glances as she arrives at the Empire State Building in New York City with her date, "The Dalek," a metal robot which is the star of an English television series. Miss Box 2000 recently drew national attention with her ad in the Harvard Crimson appealing for a temporary husband to free her from dormitory life. "The Dalek" applied for the job and may get it.

## » JOURNEY INTO TERROR

BROADCAST: 12 JUNE 1965

The TARDIS materialises in the cobwebbed main hall of a seemingly mittel-European chateau. While the Doctor and Ian explore, Barbara and Vicki stay close to the ship, and are witness to some eerie sights...

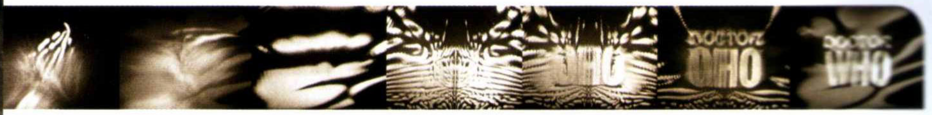
- In draft form, *Journey Into Terror* was a 'sideways' excursion into a land of fiction conjured up out of human belief. The TARDIS remained in 1872, the Daleks locating it in Transylvania – where the Doctor met Baron Frankenstein and Count Dracula. When the Daleks arrive, their exterminators give life to Frankenstein's monster... Thinking this version out of keeping with the series' style, producer Verity Lambert considered replacing it with an entirely new instalment.

The Doctor and Ian venture upstairs, where a Grey Lady (Roslyn DeWinter) passes through Ian, making him shiver. They enter a laboratory...

- A boom operator can be glimpsed as the Doctor and Ian step into the lab; and a Dalek is clearly visible in the background as they approach the table – waiting its cue for later in the episode.

Something covered by a sheet sits up as they approach: Frankenstein's monster (John Maxim).

- The monster's appearance was specifically modelled after 'the traditional Karloff costume' – after British actor Boris Karloff, who made an icon of the monster in Universal Pictures' *Frankenstein* (1931) and its first two sequels. The Karloff make-up, with its distinctive neck bolt, was created by Jack Pierce, whose design was copyrighted by the studio. This was why, when Hammer Films made their own, colour Frankenstein film (*The Curse of Frankenstein*, 1957), they gave the monster a different face entirely... and, more to the point, swathed it in bandages – as here!
- Schoolboy error! Although playing the monster, John Maxim (1912-90) is credited simply 'Frankenstein' at the end of the episode.



Fangs jutting from his mouth, a mysterious stranger (Malcolm Rogers) announces himself to Barbara and Vicki: "I am Count Dracula."

- The two girls' exchange at the beginning of this scene – "What's that in aid of?"; "And therefore never send to know for whom the bell tolls..." – would seem to imply they're supposed to have heard a bell clanging. But no bell rang...!
- In Nation's first draft, the Count kisses the girls' hands and, oddly, asks them to call him 'Gregor'.

He disappears, seemingly through a wall. Vicki follows, while Barbara is startled by the Grey Lady...

- The Grey Lady's howl "Unshriven!" is a useful clue to her identity. 'Unshriven', meaning to have not confessed your sins, is a concept found, for example, in *Hamlet*: Hamlet's father's ghost complains that he was murdered in such a state, preventing his ascent to heaven. Alternatively: the Grey Lady is referring not to herself, but to those around her. This would make her a traditional Irish banshee, whose cry portends an imminent death; the banshee wears "either a grey, hooded cloak or... grave robe of the unshriven dead."

Barbara staggers against a section of revolving wall – and she, too, is gone.

- Nation's first draft script for *Flight Through Eternity* ran on into this 'haunted house' section, with the cliffhanger coming here.

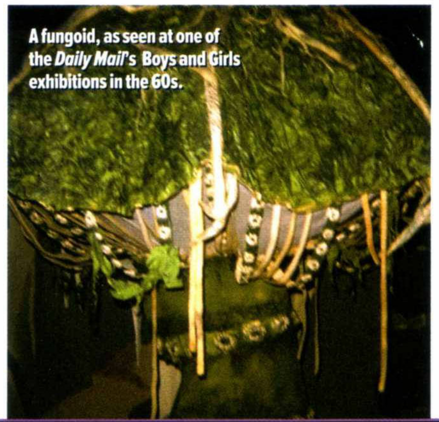
The Doctor theorises that the TARDIS has landed within "the dark recesses of the human mind" – hence their nightmarish surroundings.

- The last surviving trace of Nation's original draft. The Doctor would journey into an entirely fictional landscape in *The Mind Robber* (1968).

The Dalek time machine materialises at ground level, beside the TARDIS. In the laboratory, the Doctor and Ian are threatened by a Dalek, but the Frankenstein monster rises up to attack it.

- "Daleks don't like stairs," Ian correctly observed at the top of the episode. So how did this Dalek get upstairs – fly? (Note also the Dalek rising out of the sand on Aridius; and that Daleks appeared on both the upper and lower decks of the Mary Celeste.) From the Doctor's perspective, Daleks don't develop flight until *Remembrance of the Daleks* (1988). Certainly, they'll need to use the lift on Mechanus, two episodes hence.

Downstairs, they're reunited with Barbara and Vicki, who've escaped a secret passage. A Dalek menaces them – but is distracted when Dracula reappears. The travellers make a break for the TARDIS, which dematerialises... but the Doctor, Ian and Barbara have accidentally left Vicki behind, who'd stopped to shout a warning to Dracula. She's saved from extermination when the Frankenstein monster lumbers in...



A fungoid, as seen at one of the *Daily Mail*'s Boys and Girls exhibitions in the 60s.

- At last, the Count and the Creature appear together on screen, in the manner of Universal's 1940s monster team-ups *House of Frankenstein* (1944), *House of Dracula* (1945) and, best of all, *Abbott and Costello Meet Frankenstein* (1948).
- Although it's spelled out in the novelisation, the 'fact' that Dracula, Frankenstein and the Grey Lady are robots is never stated on screen. Stiff-walking walking stiff Dracula appears to be acting out a predetermined sequence of events, which would fit with the robot theory. The Grey Lady, however, would appear to be a hologram; what else are we supposed to infer from her 'passing through' Ian? And now the Frankenstein monster has changed out of its bandages and into the jacket-and-orthopaedic-shoe combo first modelled by Karloff, and headed downstairs to wrestle with a Dalek. That can't be in its programming! It could be that there are two monsters: one bandaged in the lab, and one clothed in the hallway. And what if the 'error' noted above, where a Dalek can be glimpsed behind a grille in the lab before their ship arrives, isn't an error at all? Supposing there are Dalek 'exhibits' in the House of Horrors, too? Suppose the monster is programmed to attack them as part of the show...? (Yes, it all sounds tenuous and silly. But then, this is *The Chase*.)

## » FURTHER INFO

### VIDEO

As part of *The Daleks* Box Set
COMPANY BBC Video
YEAR 1993
CAT NO BBCV5005
AVAILABILITY Deleted

### NOVELISATION

*Doctor Who: The Chase*
COMPANY WH Allen & Co Plc/Target
YEAR 1989
BOOK NO 140
AUTHOR John Peel
AVAILABILITY Out of print

Vicki smuggles herself aboard the Dalek ship, which disappears a few feet away from a tell-all toll booth: 'Frankenstein's House of Horrors' is an exhibit at the 1996 Festival of Ghana. The Dalek ship is en route to the TARDIS' next port of call – the planet Mechanus.

- The fact that the number display on the Daleks' monitor is a superimposed effect becomes clear when a Dalek moves across screen, and 'behind' it!

The Daleks activate a device they call a 'reproducer'. Ian suggests hijacking the Daleks' ship to rescue Vicki... who watches from hiding as the reproducer opens up to reveal a Robot Dr Who (Edmund Warwick).

- "It is impossible to distinguish from the original!" crow the Daleks. Not so. Having played Darrius in *The Keys of Marinus: The Screaming Jungle*, Edmund Warwick (1907-89) had been called upon to stand in for William Hartnell for the recording of *The Dalek Invasion of Earth: The End of Tomorrow* – which, like *The Chase*, was directed by Richard Martin. Hartnell had fallen off a stretcher and injured his back in rehearsals for the previous episode, *Day of Reckoning*. Martin was mindful not to show Warwick's face in the Doctor's single scene in *The End of Tomorrow* – but that wasn't the case when Warwick doubled for Hartnell here...

The TARDIS has landed in the jungle of Mechanus – ideal Dalek-fighting terrain. The crew exits, the Ian carrying the Doctor's 'box of tricks'.

- At storyline stage (after meeting a race of machine creatures on Mechanus), the Doctor was to have made his last stand against the Daleks on the misty planet 'Vapuron'.

Aboard the Dalek ship, the robot Doctor repeats his instructions: "Infiltrate and kill!" ▶

## Where else have I seen...?

### HYWEL BENNETT

(1944-) Rynian

TV appearances include *Pennies from Heaven* (1978) as Tom; *Shelley/The Return of Shelley* (1979-89) as James Shelley; *Tinker, Tailor, Soldier, Spy* (1979) as Ricki Tarr; *Artemis 81* (1981) as Gideon Harlax; *The Twilight Zone: Devil's Alphabet* (1986) as Grant; *Virtual Murder: A Bone to Pick* (1992) as Harold Bingham; *Karaoke/Cold Lazarus* (1996) as Arthur 'Pig' Mallion; *Neverwhere* (1996) as Mr Croup; *Randall & Hopkirk (Deceased): Whatever Possessed You?* (2001) as Roger Whale.

### DENNIS CHINNERY

Albert C Richardson

Other *Doctor Who* appearances *Genesis of the Daleks* (1975) as Gharman; *The Twin Dilemma* (1984) as Professor Sylvest. TV appearances include *Hancock's Half Hour/Hancock* (6 episodes, 1957-61) as various, including *The Alpine Holiday* (1957) as Air Pilot; *The Avengers: Something Nasty in the Nursery* (1967) as Dobson; *The Prisoner: Many Happy Returns* (1967) as Gunther; *The Champions: The Ghost Plane* (1968) as Bridges; *Survivors: Garland's War* (1975) as John Carroll.

### ROGER HAMMOND

(1936-) Francis Bacon

Other *Doctor Who* appearances *Mawdryn Undead* (1983) as Dr Runciman. TV appearances include *The Avengers: Return of the Cybernauts* (1967) as Dr Russell; *Catweazle: The Thirteenth Sign* (1971) as Boris; *The Tripods* (1984) as Count de Saclay; *The Adventures of Sherlock Holmes: The Red-headed League* (1985) as Jabez Wilson; *Drop the Dead Donkey: The Final Chapter* (1998) as Sir Roysten; *Rome: Utica/Stealing from Saturn* (2005) as Chief Augur.

## THE DEATH OF DOCTOR WHO

BROADCAST: 19 JUNE 1965

The Doctor, Ian and Barbara come across tall, mushroom-like growths. The fungoids – as Ian calls them – mass to attack...

- The Doctor's first encounter with a fungoid ('black, glistening and egg-shaped, with a skin like tripe') provided the cliffhanger to Nation's draft version of *Journey Into Terror*. Three rubber 'gubbage cones' (as the fungoids were otherwise known) featured in *The Chase*. To differentiate them in studio, they were known as 'Fungoid Fred', 'Toadstool Taffy' and 'Mushroom Malone'.

... but are repelled by light from an artificial corridor, which leads the travellers to an empty cave. So the Daleks can't trap them, the Doctor deactivates the light-corridor... leaving Vicki, wandering the jungle after exiting the Dalek ship, at the mercy of a fungoid. Hearing her cry, the Doctor and Ian rush out. Barbara is startled by the appearance of the Doctor's double, who lures her out by claiming Ian is dead. Meanwhile, the Doctor and Ian carry the unconscious Vicki back to the cave...

- One of two occasions when our heroes walk straight past the Dalek ship, which has been only half-covered with a plain black drape. Such are the perils of continuous recording in a too-small studio, with no time to shift props!

They find Barbara gone, realising what's happened only when Vicki wakes. In the jungle, Ian comes to Barbara's rescue...

- ... after the robot Doctor has tried to stab Barbara with a knife; at least, that's how it went in Nation's first draft!

The robot soon comes face-to-face with the real Doctor... but when the Doctor's companions arrive on the scene, they cannot distinguish between the two. Ian targets the apparent imposter – but when the other Doctor urges him to destroy the Doctor at his mercy with a rock, and addresses Vicki as 'Susan', he unwittingly reveals his true identity.

- This scene was choreographed to be pulled off in one take, without editing – and so close-ups of both the Doctor (facing left) and the robot Doctor (facing right) always showed Hartnell.
- Using 'Susan', rather than Vicki, gives the robot away, the Daleks not having twigged that the identity of the Doctor's youngest female associate had changed since their encounter on Earth in the mid-twenty-second century.

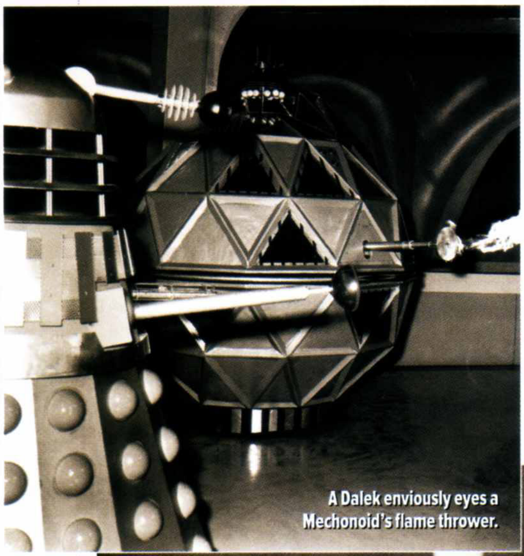
The two Doctors duel with canes, the real Doctor defeating the fake by pulling wires from its chest.

- The Doctor/Robot Doctor fight was recorded ahead of the main evening session, lest the elderly Hartnell come a cropper 'as live'.

The Daleks resolve to resume their search at first light. The TARDIS crew sleeps in the cave, where an artificial eye descends to survey them...

Day breaks, and the Doctor spots a white city above the treetops – but the Daleks have discovered their hiding-place.

- When the Daleks assemble to launch their attack, a BBC camera appears in the foliage to the furthest side of the TARDIS.



A Dalek enviously eyes a Mechonoid's flame thrower.

Their only option is to risk using the Doctor's weapon in the confines of the cave. Suddenly, a hidden door opens up to reveal a spherical robot, which orders the TARDIS crew: "Enter."

- As with the Zarbi in *The Web Planet*, hopes were high that the Mechonoids (misspelled 'Mechanoid' on the next episode's credits, but the 'o' version is used in the scripts) would replicate the Daleks' success, especially in toy shops! Nation had imagined they'd be shaped like spinning tops, sprouting antennae and covered in flashing discs, with their voices vocoder-effected, a la 'Sparky's Magic Piano' [*www.record-producer.com/audio/SparkysMagicPianoExtract.mp3*]. Designer Raymond Cusick found inspiration in the iconic geodesic domes created in 1949 by the American architect R [Richard] Buckminster Fuller (1895-1983), hence the network of struts crossing the Mechonoids' semi-spherical bodies.

## THE PLANET OF DECISION

BROADCAST: 26 JUNE 1965

The TARDIS crew enters a lift, which begins to ascend. Entering the white city, they are herded through a door, which shuts behind them. A man clambers down a weird exercise scaffold to greet them. This is Steven Taylor (Peter Purves), a crashed astronaut who's been held by these 'Mechonoids' for some two years.

- Originally 'Michael' Taylor (and at draft script stage, 'Roger Bruck'), the 'lost astronaut' character had been devised to replace (specifically) Ian – William Russell having handed in his notice by February 1965. (Jacqueline Hill didn't decide to leave until much later, which is why no character replaced Barbara.) Nation's first draft gave 'Roger' more of a back-story: a space probe commander caught in a 'flare-out', his crew escaped in a lifeboat while he alone was dragged to Mechanus.

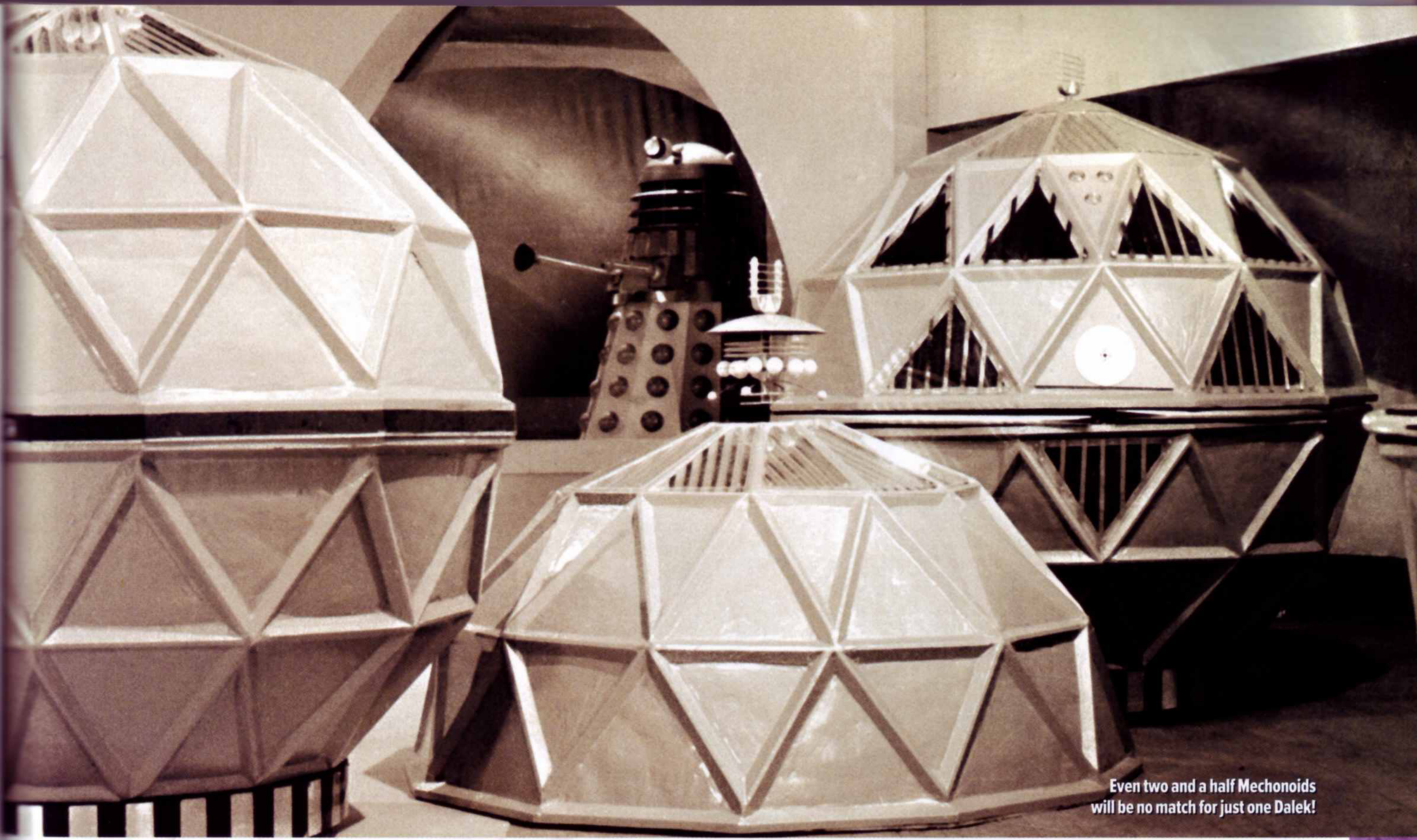
The Mechonoids were sent 50 years ago, to prepare the planet for human colonists who never arrived. Steven cannot communicate in the Mechonoids' machine code, so they've kept him as a specimen.

- Presumably coincidentally, the pulpy 'human space traveller kept in an alien zoo' idea was very similar to the story told in *The Cage*, the pilot episode of *Star Trek*. Filmed over November and December 1964 (and finished in late February 1965, just as *The Chase* was entering production), portions of *The Cage* would be worked into the two-part *Star Trek* story *The Menagerie* (1966).

Meanwhile, the Daleks enter the lift...

- More information on these 'Mechons' (a trace of Nation's original name for the creatures) has

Ian and Barbara surprisingly fail to notice any similarity between Steven Taylor and Morton Dill.


Even two and a half Mechonoids will be no match for just one Dalek!

## 'Hopes were high that the Mechonoids would replicate the success of the Daleks...'

been supplied by Skaro, we're told. The Daleks' first meeting with the creatures of Mechanus was related in *The Daleks*, the *TV Century 21* comic strip written by the series' first script editor, David Whitaker. Hiding their globe-like spaceships behind hypnotic clouds, the Mechanoids [sic] attacked the Daleks with melting light rays in a storyline spanning issues 47-51 (December 2065 [sic] – January 2066); by way of retaliation, the Daleks deflected a rogue planet towards Mechanus in issues 59-69 (March – May 2066).

Steven's climbing frame leads to the roof – 1,500 feet above the surface. Ian suggests using a cable to clamber down... something the Daleks' arrival compels them to try. Two Daleks enter their 'cell'; one is destroyed by the Doctor's machine.

- Three episodes after being introduced, the Doctor's anti-Dalek device has done its work – and we've still no idea how it functioned, or what it actually *did*. It hasn't even been given a name!

On the roof, the petrified Vicki has to be blindfolded before the others can lower her down.

- At draft stage, Barbara socked the hysterical Vicki on the jaw, rendering her unconscious.

A fire has started below. Steven heads back to rescue his mascot, a toy panda named 'Hi-Fi'.

- 'Hi-Fi' was Peter Purves' own addition to Steven's story.

Elsewhere in the city, a battle breaks out between the Mechonoids and the Daleks.

- The set-piece Dalek/Mechonoid bundle was filmed at Ealing over Wednesday 13 and Thursday 14 April 1965, one of the three Mechonoids being armed with a flaming gas jet (both an operator and an effects man could fit inside the Mechonoid shell. Cosy!).
- Even though the model of their city was not destroyed in filming the final battle (in case it might be needed again), the Mechonoids were fated never to reappear. The bulky props – 5'6" at their widest point, with their weapons extending a further foot and a half – had proved impossibly cumbersome to co-ordinate in studio, and only two of the three constructed were used at Riverside. Despite the release of a Push-Along toy, and the *TV Century 21* strips, 'Mechomania' never erupted. They fought the Daleks one more time in *Doctor Who: The Juggernauts* (Big Finish, 2005), a four-part audio drama by Scott Alan Woodard in which the Sixth Doctor (Colin Baker) and Mel (Bonnie Langford) discover that Dalek creator Davros (Terry Molloy) is engineering a new Mechonoid race to better the Daleks who've now turned against him...

The TARDIS travellers reach the ground – but the cable is burned through, meaning Steven cannot follow. Later, they find the Dalek ship deserted. Barbara suggests to Ian that they could use it to return home – to London, 1963. Although violently opposed to their plan, the Doctor agrees to show them how to pilot the ship, but says there's only a 50-50 chance of their getting home safely.

- Perhaps the greatest of many lines mangled by William Hartnell: "You'll end up a couple of burnt cinders floating around in Spain – in space!"

The Doctor turns his back on the Dalek ship as it dematerialises, taking Ian and Barbara to... a London garage, where a car's tax disc suggests they've arrived two years late – circa 1965. On the Doctor's orders, they destroy the Dalek ship. Job done, they gallivant about London's landmarks.

- Ian and Barbara's return to Earth was overseen by Douglas Camfield, director of the next serial, *The Time Meddler*. The garage sequence was filmed behind Ealing Studios, where Camfield was supervising a beach scene for first episode *The Watcher*, on Monday 10 May 1965. The montage of still photos showing the pair pratting all over the capital was put together the Thursday before: with the pigeons in Trafalgar Square; on the Albert Embankment; finding a police box at the Black Lion Gate entrance to Kensington Gardens; and finally, catching a bus in Regent Street.

Boarding a bus, they learn from its Conductor (Derek Ware) that fares have gone up. They're unaware that the Doctor and Vicki are watching on via the Time and Space Visualiser. "I shall miss them," says the Doctor. The TARDIS' flight through eternity continues...

### » Ian and Barbara... happily ever after?

THERE HAVE BEEN CONTRADICTORY ACCOUNTS accounts of Ian and Barbara's lives after returning home. Both were 'interviewed' as part of Adrian Mourby's Radio 4 mockumentary *Whatever Happened To... Susan Foreman?* (1994): more than 30 years after returning to Earth (one second before leaving it in November 1963), Ian (James Grout) was the deputy head of Coal Hill School, but suffered from memory-sapping 'time lag'; a spaced-out Barbara lived alone in mid-Wales, having retired from teaching.

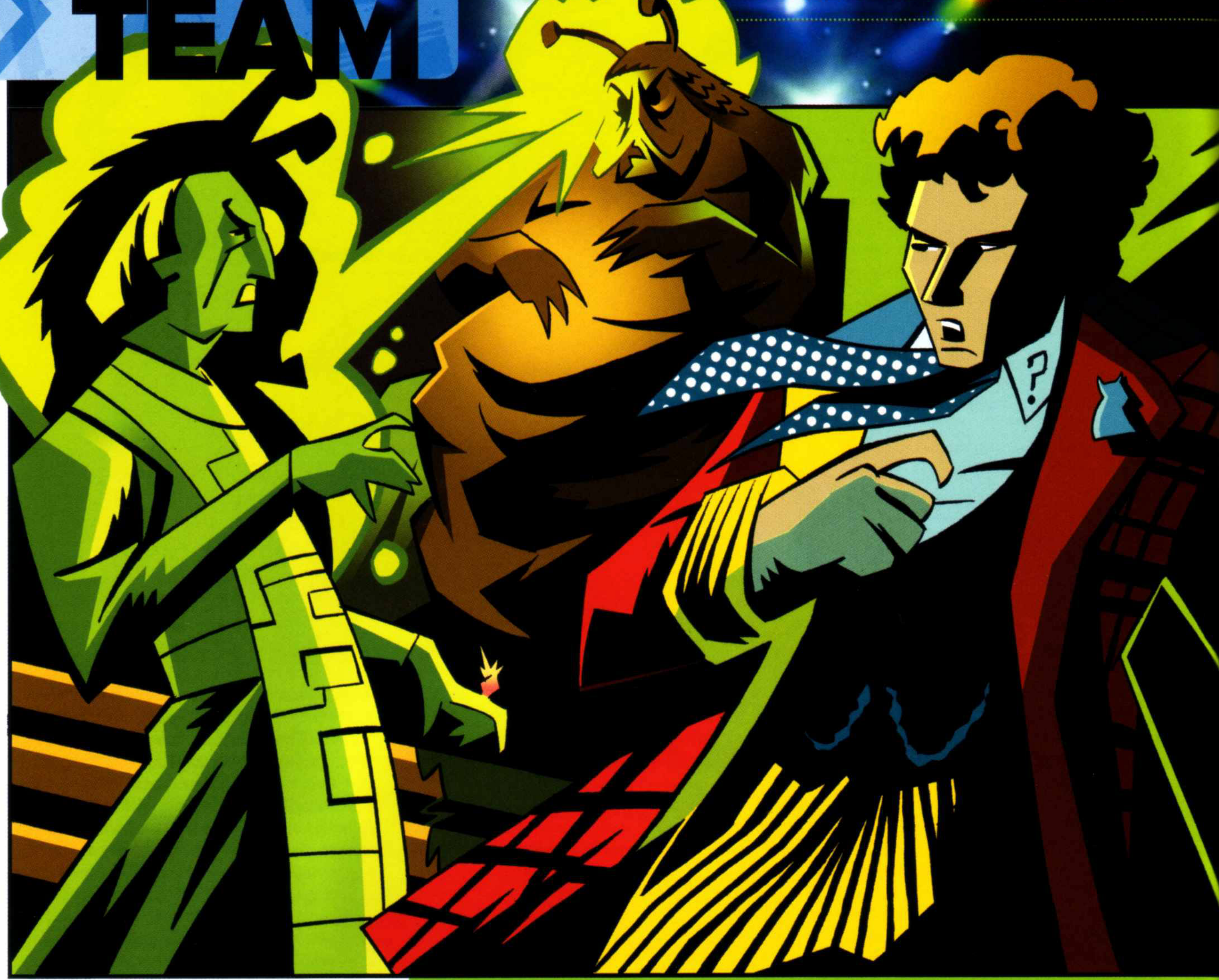
They're given a happier ending in the David A McIntee novel *Doctor Who: The Face of the Enemy* (BBC Books, 1998), a Master/UNIT team-up in which the now-married pair are recommended as alien experts to the temporarily Doctorless Brigadier. Keith Topping's Fifth Doctor adventures *The King of Terror* (BBC Books, 2000) and *Byzantium!* (2001) mention 'Johnny Chester', a pop star of 1999 who – it transpires – is Ian and Barbara's son (christened 'John Alydon Ganatus Chesterton', after their Thal allies from the first Dalek serial).

But the only time the TV series came close to disclosing details of their post-TARDIS lives was in *Mawdryn Undead* (1983), which was originally conceived as showing an older Ian working at a minor English public school. William Russell's unavailability meant that the story ended up featuring the retired Brigadier (Nicholas Courtney).

Photo © PAUL VANEZIS

# THE TIME TEAM

Four fans, one mission: to watch all 738 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

### » EPISODES 623–626

## THE TWIN DILEMMA

*The poor pusillanimous Peri*
*Has minimal cause to be merry*
*Cos the Doctor has changed*
*From quite nice to deranged*
*And the costume girl's been on the sherry*

They're back! And it's about twins!

It's appropriate, somehow, that when the Time Team gathers for the first time in months in Jac's front room they should be presented with a brand new Doctor. Hopes are sky high after the praise heaped on to Peter Davison's finale *The Caves of Androzani*, with the new Doctor's three lines of dialogue gaining him four fans in the team barely before he'd had time to draw breath. Surely nothing can possibly go wrong for Colin Baker as the Sixth Doctor?

And to accompany the brand new Doctor, there's a sort-of brand new title sequence. "Doesn't that look gorgeous?" enthuses Peter. "Such beautiful colours! A fuzzy bendy logo! And, look, the new Doctor just smiled at us!"

Then *The Twin Dilemma* by Anthony Steven begins proper, as Professor Sylvest returns to his futuristic home to argue with his twin sons, both of them maths geniuses. The colour drains from Richard's face. "Oh my goodness," he says. "I've already got a bad feeling about this one. Our basin-cut twins have just delivered performances so shockingly awful that I'm dreading what we're in for over the next 90 minutes. 'Womulus'? Please no..."

"What's the matter, Wichard?" asks Peter.

"I shall be disappointed if we don't meet their mum after such a build-up," says Jac. "'Mother is a fool!'" She looks anxiously upstairs. "I hope my twins aren't saying such things when they're teenagers."

The scene shifts to the TARDIS where the new Doctor is limbering up. "He's immediately magnetic, handsome, charming," says Clay. "He looks better in the cricket gear than Peter Davison ever did. His confidence and pomposity are rather endearing, certainly a big shift from the Fifth Doctor."

The Doctor takes Peri to the TARDIS wardrobe. Peter raves. "Ooh, the Second Doctor's coat! And the Third Doctor's velvet jacket!"

**Cliché Counter**

DEATHS ON SCREEN SO FAR
00981

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00181

ONE OR MORE REGULARS INCARCERATED
00239

But then things take a strange turn as the Doctor collapses into a rack of clothes screaming about crushing infinity and hopelessness. "Happens to me all the time in Primark," says Clay. "That's quite chilling, and very well played by Colin Baker. It looks like the Doctor's physically fit after his regeneration but losing his mental health." He shivers. "Horrible thought."

A little later, the Doctor finds a new multi-coloured ensemble. Richard gulps. "Is the Doctor seriously going to wear that? Please say he's going to change into something else when he calms down!"

"I think the coat rather suits his new persona," reckons Peter. "He has to be the most assured, confident Doctor ever. Even more so than Pertwee! And such arrogance!"

Jac nods. "I think he's going to be fun. And I'm still liking Peri, although, you know, anyone who's not Tegan would be a relief."

But Clayton's suddenly not so keen. "Seriously, that coat is a disaster. It doesn't look like anything anybody might wear; it looks like a panto costume. Plus it's very unflattering; it makes the Doctor look fat. It's horribly wrong for so many, many reasons."

Back on Earth, the Sylvest twins have been kidnapped by the mysterious Professor Edgeworth. So it's time to call the space police –

"Oh my *God*!" shrieks Richard. "Look at that set!"

The space police seem to be working from a wood-panelled den with silver sci-fi bits and bobs scattered over it. Jac sighs. "Perhaps they'd have more luck tracing Edgeworth's ship if they had real

PETER
CLAY
JAC
RICHARD

scanner equipment instead of just pictures of planets pinned up on their walls.”

“We’ve had cheapness aplenty in the past,” says Clay, “but never anything so egregious, so plain wrong. And Commander Fabian, played by Helen Blatch – it’s the worst performance in the series’ history in the worst set in the series’ history! ‘Zanium, it’s what I’ve always feared – an extra-terrestrial kidnap!’ She’s just delivered the worst ever line!”

On screen Fabian sighs. ‘That is an order,’ she says. ‘And may my bones rot for obeying it.’

“Until that one!” gasps Clay.

Back aboard the TARDIS, the Doctor has another nasty turn – and lunges for Peri’s throat. “Genuinely shocking!” cries Peter. “The Doctor doesn’t strangle people – and certainly not his companion! All bets are off as to what kind of Doctor this is.”

Jac frowns. “I might sound like Mary Whitehouse now I’m a mum, but I really disagree with strangling being shown in a family programme – especially when it’s the hero strangling his companion.”

“I just wish,” says Clay, “that the Doctor was more distressed and apologetic in his lucid moments. We need a sense that the real Doctor is trying to get out, that he needs Peri’s help. Instead he now seems more crazy and scary. The violence is a step too far.”

The TARDIS lands on the asteroid Titan 3 where the Doctor and Peri stride out. ‘Apres nous le deluge!’ cries the Doctor. “That’s very funny,” says Clay. “I can’t help but like Colin’s performance. Do you know who he’s quoting? Madame de Pompadour.”

“Let’s hope they never meet,” says Peter.

**“We need a sense that the real Doctor is trying to get out. The violence is a step too far...” Clay**

The TARDIS twosome pull space policeman Hugo Lang from the debris of his crashed rocket. Then he wakes up and tries to shoot the Doctor. “Go right ahead, Hugo,” sighs Richard.

Part Two sees the Doctor and Peri set off for Edgeworth’s safe house on Titan 3. “Another set from hell,” gasps Richard. “Is this is the first time tin foil has been used as set decoration? Just look at that monitor unit Edgeworth’s tinkering with!”

“Perhaps tin foil’s all the rage in the far future,” wonders Peter.

Edgeworth communicates with his master, a giant slug called Mestor. “The absolute best-worst set decoration,” says Jac, “is the statue of a giant frog in Mestor’s throne room. Why, why, why?”

Edgeworth turns out to be an old friend of the Doctor’s, and really a Time Lord called Azmael, who’s really the former ruler of a planet of bird people, Jaconda.

Jac shakes her head. “Sometimes I’m quite happy to make up my own little explanations why things are as they are, but why’s a Time Lord ruler of Jaconda? I think we need something given to us to make it seem vaguely plausible.”

Hugo wakes up back in the TARDIS. Richard groans. “Hugo thinks the Doctor is responsible for the destruction of his ship, he knows the Doctor’s disarmed his gun. But he still thinks it’s a good moment to strip off and change into some extremely gaudy clothes from the TARDIS wardrobe. And look, just by chance the one outfit he picks has the hidden part of his space pistol in it. I despair.”

“Could his space bullets have a distinctive smell?” wonders Peter. “I’m clutching at straws, aren’t I?”

Part Two ends with the Doctor and Peri left behind in the safe house with only a time bomb for company. But the Doctor’s got a plan. “What’s the logic of adapting the Revitalising Modulator so that it doesn’t just transmat but also takes you back 10 seconds in time?” queries Richard.

Peter has the answer. “The modulator transports you in time not space. So in those 10 seconds, the planet has moved round so that the Doctor can get back into the TARDIS. Rather clever, don’t you think?”

“It makes my head hurt thinking about it,” says Jac.

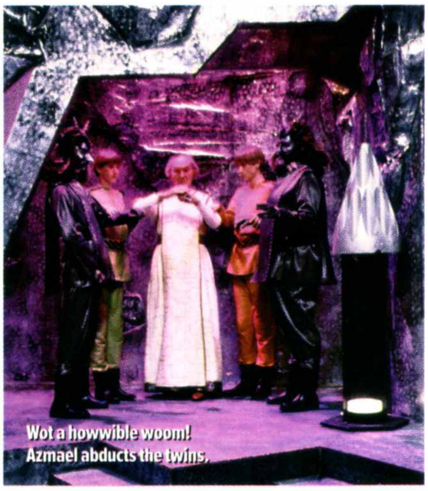
Fortunately all is well, and the TARDIS sets off for Jaconda in Part Three. The Doctor, Peri and Hugo step outside. Clayton sags. “Just when you think this story might be powering up, they all get back in the TARDIS again. Like three Nyssas.”

In the depths of the Jocondan catacombs, the Doctor cowers in fear from approaching gastropods. “He’s afraid? Cowardly?” boggles Peter. “This must still be post-regenerative trauma. It had better be.”

The big slugs move off – but Hugo’s stuck in their slime trail. “What a fashion conscious ninny he is,” sighs Peter. “Why doesn’t he just take off his boots?”

Richard has his head in his hands. “So Mestor is supposed be a giant slug. Actually, this could have been quite a good concept for a monster. Slugs are really yukky, but giving Mestor fur, feet and especially those flappy arms rather ruins the effect.”

Jac’s mind is wandering to the story as a whole. “I think this story has too many elements. A giant slug on one planet uses a Time Lord who used to rule that planet to kidnap twins from Earth and take them to another planet with the help of some bird people who are natives of the first planet, and then they have to go back to that planet because police from Earth have followed them. Or something.”


Wot a howwible woom! Azmael abducts the twins.

“I’ve given up trying to make any sense of it,” says Clay. “Look, the Doctor’s just attempted to strangle Edgeworth. I think his trauma here is written to be the key turning point of the story – afterwards the Doctor’s immediately more collected. Colin’s realised that – but the director hasn’t.” He goes on flippantly, “Still, Edgeworth just said ‘These are the larders of Jaconda!’ which almost makes up for it. In fact it’s those little moments – like Womulus saying to Edgeworth ‘Why twy to be a man of mystewy, it’s a wole you pway vewy badly’, or the Doctor saying ‘The sound of giant slugs!’ – that elevate this up at least from the deadpan horror of *Arc of Infinity*.”

Part Four sees Mestor demand an audience with Peri. “First Sharaz Jek, now Mestor,” sighs Peter. “Everyone seems to fancy Peri!”

“Sharaz Jek,” sighs Richard winsomely. “Incredible that this is the story after *The Caves of Androzani*!”

“I like the scenes of the Doctor working out the true nature of Mestor’s plan,” says Jac. “He’s back to being authoritative and confident. What a relief!”

Mestor is goaded into transferring his mind into the body of Edgeworth, who regenerates and forces him out. “I think that works rather well,” says Peter. “And there’s real pathos as the Doctor mourns his old friend. I’m starting to warm to this new incarnation.” The Doctor rejoins Peri in the TARDIS. “There! That smile at the end. It really IS the Doctor! Hooray!”

But as the titles roll on Part Four, the general atmosphere among the team is more subdued. Richard goes first in the summing up. “Most of the visual effects work was pretty good – the demise of Mestor and some very passable model shots. Otherwise, this story has been universally bad.”

“I rather enjoyed that,” raves Peter. “An exciting, new, unpredictable Doctor and lots of silly aliens. And, most importantly, a renewed sense of *fun*!”

Jac next: “Well, the script was a bit rubbish – OK, a *lot* rubbish – but I still rather enjoyed it too. At least it wasn’t dull. And I think I’m going to become very fond of this new Doctor.”

And Clayton to finish: “Colin and Nicola were great. But everything else was horribly wrong, and wrong in ways we’ve never seen before. The hammy dialogue, 30s serial plot and tinfoil sets – was it meant to be a kind of 60s *Batman*-style spoof of *Doctor Who*? If so, it needed to be a lot sharper and confidently funny. But with this production team, you never get a clue where the series is going from any one story – the next one might be as unbelievably fantastic as Androzani.” He nods to the video. “Go on, pop the next one in then, let’s find out.”

Hold those horses! We’re only doing one story at a time from now on. The new editor doesn’t want such a popular feature to end so quickly, you see.

“Tom Spilsbury gave that order?” asks Peter.

Yes. And may my bones rot for obeying it. DWM

## AND YOU SAID...

“Peri seems to have undergone a regeneration along with the Doctor – the plucky, feisty companion is now a plucky, feisty whinger! No wonder the Doctor is crotchety... the first thing Peri does is to call him ‘terrible’!” **SIMON BALL** EMAIL

The Doctor and Peri try out a bold new look...

“Having the new Doctor attack his companion isn’t the best way to make viewers like him... a terrible introduction for a fantastic Doctor.” **CATHRYN THOMAS** FACEBOOK

“No wonder the Doctor is annoyed with Peri – he’s just climbed halfway down the Batcave to get her an antidote for Spectrox Toxaemia, sacrificing his life, and doesn’t get any thanks!” **ROBERT KEELEY** EMAIL

“Azmael’s death scene is astonishingly poignant considering we never knew him before this story.” **JIM FUNG** FACEBOOK

“There’s nothing jaw-droppingly awful about the story, which is only average. What is so shocking is the way that the show is being reinvented – and getting the fundamentals utterly wrong.” **ALAN GRAHAM** FACEBOOK

In **DWM** 392, the Team will be watching *Vengeance on Varos*. Let us know your comments by emailing us at *dwm@panini.co.uk* (marked ‘Time Team’ in the subject line), or via our Facebook page, by 10 January 2008. And if you’re a new *Doctor Who* fan and haven’t seen these stories before, why not grab a copy of *Vengeance on Varos* on DVD and let us know what you thought?

## SCRIPT DOCTORS

**DWM** talks to the writers of the 2008 series of *Doctor Who*...

# "Russell and Julie said, 'You're doing Pompeii!'"

### James Moran

**Writer James Moran tells David Bailey about writing for Torchwood and Doctor Who, and handling the Doctor's inquisitive new companion...**

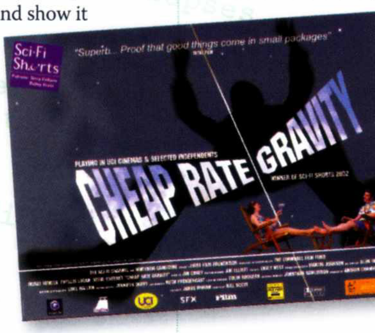
*Doctor Who* writer James Moran. He wrote that horror movie *Severance*, y'know. And he looks like such a nice man, doesn't he?

It's not often that a writer's first job is the script for a major motion picture. But, prior to his current successful TV career, James Moran's single piece of paid writing work was for *Severance*, a comic horror film telling the bloody tale of a bunch of office workers on a 'team-building' weekend gone wrong. It's like his writing career went from nought to sixty in no time at all...

"But," James is quick to point out, "it was one of those overnight successes that only took a few years!"

James has built on that success, and is now the very proud author of episodes of the forthcoming series of both *Torchwood* and *Doctor Who*. A long-time fan, he's chuffed that one of his life-long ambitions has been fulfilled. So, how did he end up here?

"The Sci-Fi Channel used to run a competition where you sent in a 10-minute sci-fi script and if you won, they'd make it and show it alongside some big release at the cinema that year. I won in the second year of the competition, with a comedy sci-fi script [*Cheap Rate Gravity*, starring Moray Hunter and Phyllis Logan]. It wasn't my best work, but it did the job at the time. It came out in the summer of 2002, and that was what kicked everything off.


Sci-Fi Shorts
"Superb... Proof that good things come in small packages"
PLAYING IN UCI CINEMAS & SELECTED INDEPENDENTS
CHEAP RATE GRAVITY
WINNER OF SCI-FI SHORTS 2002
SFX

"I started putting some sample scripts together and building a plan of attack. I got a list of agencies that took commissions. I sent something to the first agent on the list in January and got signed up in February. So, pretty much straight away I started coming up with new ideas – and the idea for *Severance* was born."

As gratifying as it was to see his first work go straight to cinema screens, James' real desire was to write for TV. There was just one problem...

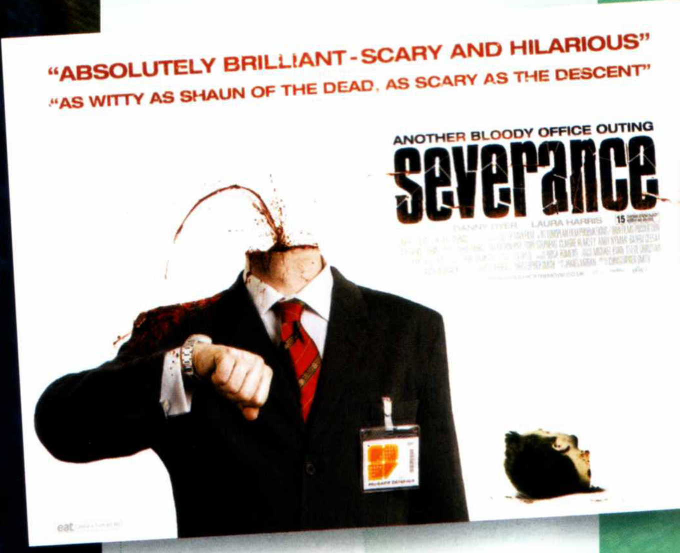
"Before *Doctor Who* came back, nobody was interested in the kind of thing I wanted to write," he says. "I like sci-fi and horror, but there was nothing like that on TV. *Lost* hadn't started, neither had *Life on Mars*, there was just nothing. So, I couldn't get TV work. I fell into writing a movie and was lucky enough to get it sold. And then it did quite well, and after that I was able to get into TV – and luckily, by then, the times had changed.

"I say it as a joke," he adds, "but I credit Russell T Davies [executive producer of *Doctor Who* and *Torchwood*] with my entire TV career at the moment. He changed the landscape so that my kind of thing was getting an audience. My first actual TV job was for *Torchwood* – and as soon as I got that, everybody else wanted to have meetings and I started to get job offers."

James isn't at liberty yet to talk about his future projects (look at his blog at *jamesmoran.blogspot.com*, and you'll see that it's currently littered with mentions of the 'Telly Episode That Isn't *Doctor Who* Or *Torchwood*'), but there's plenty of 'his kind of thing' keeping him busy. And that, James admits, is all thanks to the commissioning of his *Torchwood* script. All it took was "a good bit of luck," he says, "and a lot of determination..."

"I speak to my agent on the phone every couple of days," he explains. "Every time we spoke, I'd say, 'So, er, any chance of getting me *Torchwood* or *Doctor Who* or something like that?' Obviously, they were the hot ticket for any writer to get, so I imagine the producers were getting deluged with requests to write for them. My agent would try to get my sample stuff [into the production office].

"But the producers were at the stage where they were so ridiculously busy, they didn't have the time to read the script of *Severance* – so my agent couriered a DVD to them, along with


"ABSOLUTELY BRILLIANT - SCARY AND HILARIOUS"
"AS WITTY AS SHAUN OF THE DEAD, AS SCARY AS THE DESCENT"
ANOTHER BLOODY OFFICE OUTING
severance
DANNY DYER
LAURA HARRIS
15
eat

everything I'd written, just in case. It was a last-ditch attempt."

But it paid off. It wasn't long before James got a call, asking him to come in for a meeting.

"I watched *Torchwood* anyway, as a fan, but I re-watched everything, read up as much as I could, just in case I'd missed anything, and I made sure I had three solid episode ideas, just in case they asked – so there was nothing they could ask me that I wouldn't know. So, I went in, and we [James, Brian Minchin, *Torchwood* script editor and Richard Stokes, producer] talked about the show, what I liked about it, and the other kind of things I liked. We just had a big old geeky conversation! And then they said. 'It would be great if you'd like to do an episode for us!'

"After the meeting, I emailed my three ideas in and there was one in particular they all really, really went for. I met them again in December with Chris [Chibnall, executive producer] and Russell, to talk a bit more about it – but again, I'd over-prepared, and they sat there in silence for about 20 minutes as I told them the entire story from beginning to end!"

As is true of most writers for *Doctor Who*, James would later have to incorporate into his script a number of things specific requested by the producers. But, for *Torchwood*, he was given a free rein to create the whole story from the ground up.

"My first proper TV job, and I was able to come up with the story myself!" he beams. "It helped that I was already a fan of the show: I'd been thinking about things I could do with it, situations I wanted to put the characters in. It was good to know I could come up with not only with my own kind of thing, but also something that would fit into the world they'd set out."

Having impressed the team with his idea, James went off to develop an outline.

"Not a long outline, only about three pages – they don't want you to do a scene-by-scene, really detailed thing. The producers know – because they're all writers, too – it's just a huge pain in the arse having to write outlines. But it's purely to nail down the basic storyline, just to make sure it all works. At that stage, it's easier to fix a three-page outline than a whole script."

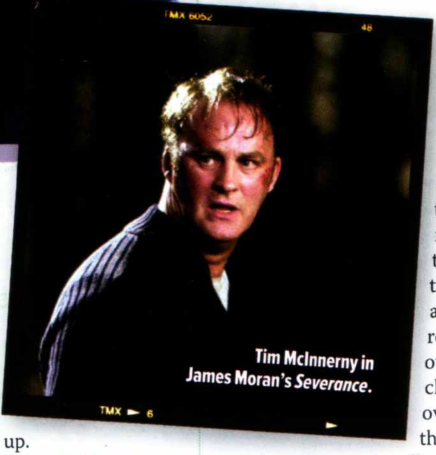
This sounds like the voice of bitter experience.

"Yes," he says. "When I was writing *Severance*, I made a bit of a mess of the first version, because I didn't plan it out or have an ending or anything! I was of the opinion that you didn't need to stunt your creativity by doing anything as bland as an outline – which was kind of stupid."

So, is an outline always absolutely necessary?

"I think you need to know something about the story, unless you're really, unbelievably, scarily talented. I know some people can do that – but that's because they're evil, and I hate them! But I would still argue that their brain is kind of creating a mental outline for them."

After Series One's impressive ratings on BBC Three, *Torchwood* is poised to graduate to BBC Two for its second series, due to start in the New Year. And that's not the only big change: James hints that the previously grim-and-gritty team have lightened up a little...

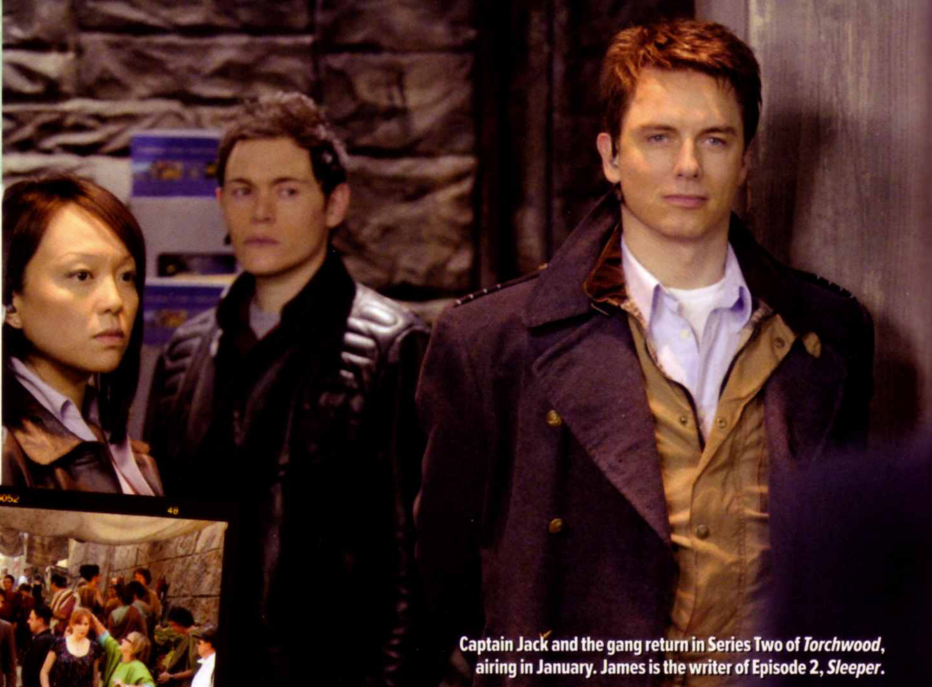


**Tim McInnerny in James Moran's *Severance*.**

"It's not that the series is going to be less dark," he explains, "because they're still going to touch on dark topics and have nasty things happening – and there are lots of nasty things happening in my episode alone! In the first series, though, there was lots of betrayal and the characters really screwed each other over. But now the characters are very much over it: they've realised that, as long as they stick together, they can handle pretty much anything. There's more friendly banter, and there's more affection – without turning it into a touchy-feely show. They're a united front now. They've bonded, and now they're concentrating on doing their job, kicking ass and fighting aliens."

James' episode, called *Sleeper*, is slated to be the second in the series. He can't reveal much about what's in store for Captain Jack and his new loved-up Torchwood team, but he cryptically comments that the threat they face is "something quite unusual."

"A lot of the fun in this episode is the surprise of things and not knowing where the hell the story's going," James says. "But the problem ▶



Captain Jack and the gang return in Series Two of *Torchwood*, airing in January. James is the writer of Episode 2, *Sleeper*.

◄ faced by the team is something they might not actually be able to solve: it might be too much to handle, partly because of the strength of it, partly because things are not quite as they seem. It involves doing things that the new warm and friendly Torchwood team might be a little uncomfortable doing."

James' love of *Doctor Who* has lasted his entire lifetime. His earliest memories are of the 1979 story *City of Death*.

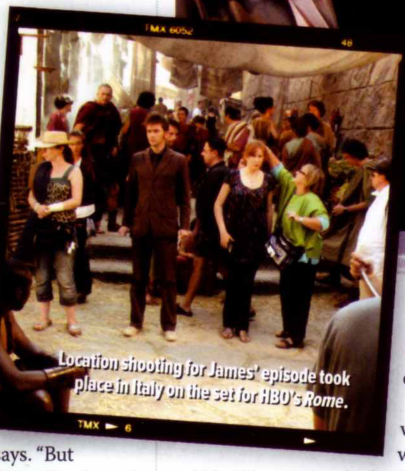
"I remember the mask coming off, and the spaghetti face with the big eye in the middle, which really freaked me out. I loved it because in the shows my mum watched, people didn't pull off their faces to reveal an alien underneath!"

And he makes no secret at all of his admiration for the series – in fact, he's probably got this brazen approach to thank for finally getting the chance to write for it!

"While I was working on *Torchwood*, they were aware I was a huge *Doctor Who* fan," he says. "But I just thought, 'I've got the job to do on *Torchwood* – I'm going to do the best I can, and then if there's an opening on *Doctor Who* and they feel I'm right for it, then I'm sure they will offer me something.' But I didn't ask them. I didn't want to put them – or me – in an awkward position. But I did remind them every five minutes what a big fan I was.

"I even wore a Dalek t-shirt to one of the *Torchwood* meetings," he laughs. "I thought it was going a bit too far, but they all loved it. Every time we'd meet afterwards, they'd all ask, 'Where's the Dalek t-shirt?' I can't wear it every day! I'll stink!

"I made sure they knew I was very much willing and able to work on *Doctor Who*. I thought it probably wouldn't happen – that would be one of my dreams come true, and as we all know, dreams don't come true."



Location shooting for James' episode took place in Italy on the set for HBO's *Rome*.

James' pessimism was unfounded. It wasn't long until he was told he'd be writing for his favourite series – but not before the producers toyed with him a little…

"I was getting ready for the readthrough or the Tone Meeting for *Torchwood* – it was 9 May, anyway – and it was due to start at half ten," he recalls. "I got a call from Brian, and he said, 'Can you get there an hour before, because Russell and [executive producer] Julie Gardner want to meet you. But it's for a secret meeting, and they won't tell me why.' I immediately thought, 'It's got to be *Doctor Who*. They wouldn't say that if it wasn't *Doctor Who*.' It turned out that Brian knew full well what it was, he was just trying to be crafty!

"That call was a week before the meeting, so every waking minute until then, I was thinking, 'It's gotta be *Doctor Who*! It's gotta be!'" James explains. As readers can probably imagine, the mental anguish he put himself through over the next week was staggering. "I had several waking nightmares: what if I got there, and it wasn't *Doctor Who*, but it was something else really cool – but not *Doctor Who*! I would have been so disappointed. 'But,' I thought, 'they wouldn't say that, because they know how much I love *Doctor Who*, and surely they wouldn't summon me to a secret meeting – they'd know that would be horribly cruel if it was something else.' But they're notorious for playing pranks on people!"

Finally, the day of reckoning dawned, and James was moments away from discovering the truth. What a good job he kept his cool…

"I went into the room, and Russell immediately said, 'So, James Moran, would you like to do an episode of *Doctor Who*?' I will never forget those words. I turned purple and screamed, I think, and I shouted, 'Yes!' They said, 'Right: you're going to be doing an episode in Pompeii…'"

## Writer's Question Time

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**What was the first story you remember writing?**

I was four years old; it was about a mouse getting the upper hand on a devious cat. The teacher read it out to class, it got a laugh, and I thought, 'Hmm, there's money in this game…'

**What was your first paid work as a writer?**

Thursday 20 May 2004! My first payment for doing a new draft of *Severance*, once the film company had bought it – I'll never, ever forget what an amazing feeling that was.

**Do you write 9 to 5, or whenever you feel like?**

Whenever I can. Or, more accurately, when I've put it off as long as possible – I am the king of procrastination.

**Where do you write?**

Usually on the sofa, with my Mac Book. I don't have a proper desk, so I like to write on long train journeys or in various places around town.

**What single writing tool could you not live without?**

My Mac Book. I can no longer use a pen, I've forgotten how. When I have to, it's like a child's scrawl. A chimp child. Wearing a blindfold. On a roller coaster.

**Which writer (in any medium, living or dead) would you most like to have a pint with?**

Dead: Douglas Adams, probably my biggest influence, or Hunter S Thompson, even though I might not survive the encounter. Alive: Harlan Ellison, because he's the daddy. But I'd also love to get Captain RTD and The Moff (there's a band name for you) down the pub, and just listen to them.

**Which *Doctor Who* story do you wish you'd written?**

*Genesis of the Daleks*. Just amazing, chilling stuff.

**What's the piece of writing you're most proud of?**

*The School*, my six-part TV series. I wrote it as a sample, it'll never be made (teachers throw kids into an alligator pit for misbehaving – it's a comedy), but it's my favourite thing ever.

**Any unfulfilled writing ambitions?**

Get my own TV series going. Write a comic. Become powerful enough so that I can have people killed, on a whim. Isn't that why *everyone* gets into writing?

**If you weren't a writer, what would you do?**

I'd be the angriest, most miserable tech support person in the world – computers are the only other thing I'm any good at.

**And every writer's favourite question: where do you get your ideas from?**

From exaggerating (*The School* is how I remember my school life, with monster attacks and serial-killer headmasters), or wishing things were more interesting and figuring out how to make that happen ('Wouldn't it be great if Wogan just snapped one day and started stabbing his guests?'). Basically, I'm a daydreaming buffoon – finally, that skill comes in handy…

The Doctor and Donna will face a tough moral dilemma when they arrive in Pompeii, 79AD...

The second episode of the next series of *Doctor Who* (and, no, we're afraid we can't tell you the title just yet) sees the Doctor and Donna arrive in Pompeii on the eve of Mount Vesuvius' deadly eruption. With disaster about to strike, the episode poses the question of whether the travellers, with their knowledge of the city's fate, should step in and save the thousands about to be killed.

"There's a moral dilemma: do you tell people?" James explains. "It harks back to *The Parting of the Ways*, where the Ninth Doctor says, 'That's how I see things all the time.' How do you choose what's right, what's wrong and what you should do?"

It's a good job the Doctor's got his gobby new companion Donna to help him decide. "Russell and Julie were determined that Donna would be somebody who was, more than Rose or Martha, a grown-up friend to the Doctor," James says, "who would not be so taken aback by everything, not so easily distracted. Donna questions the Doctor, every little decision he makes, because you would!

"If you met somebody with the kind of power the Doctor has, if you don't know them or the situation behind things, you'd be like, 'Hang on a minute! Why is that the case?' Particularly in my episode: 'Well, look: we're in Pompeii, why can't we save these people? I know it's already happened from our point of view, but right now it hasn't happened yet.' These are all very good questions that need to be asked. Like she says in *The Runaway Bride*, the Doctor needs someone to stop him going too far, but he also needs someone to ask questions, so that he can explain why he's doing it – and maybe, if it's not the right thing, that would expose it.

> **"Donna questions the Doctor – every little decision he makes. She's not so easily distracted..."**

"I like feisty, awkward characters, who ask awkward questions," James adds, "so Donna was great to write for in that regard. She lets you get away with infinite amounts of banter, and sparky, fun dialogue."

When James first sat down to write the script, however, the question of the Doctor's new companion was a little complicated...

"It was bizarre," he says. "They didn't know until a certain point that Catherine Tate was coming back to play Donna – so there was a new character, Penny, created to be as close to Donna as possible. They wanted that kind of interplay between her and the Doctor. It was tricky to write at first, because, with *Torchwood* and the other *Doctor Who* characters, I knew how they talked. But when it's someone who's not been on screen yet, you're still trying to figure out who they are and how they speak.

"As soon as we found out it was going to be Donna, it was a relief because I know who she is. Obviously, it's the Donna of the second half of *The Runaway Bride*, because that's when she becomes the person she is today. So, I'd seen the character evolve, which was a bonus – seeing what made her who she is, her whole back-story."

Once the episode is written, the real fun for the writer begins – watching it take shape at the hands of the cast and crew. The producers really pushed the boat out for James' episode, too: in the production's first overseas jaunt since its 2005 resurrection, two days' filming was carried out on the Italian set of HBO's lavish drama *Rome*. However, the location filming was a pricey venture, and there wasn't room for sun-seeking liggers – no matter who they were.

"As they repeatedly point out, even Russell and Julie didn't get to go to Italy!" James laughs. "They will mention it at any moment possible. We sat down at the readthrough, everybody introduced themselves, and Russell asked, 'Oh, by the way, who in the room is going to Italy?' A few people put their hands up. 'And who's *not* going?' – and he and Julie shot their hands up!

"But I never expected to be going to Italy. On that first day, when I got the job offer, they said, 'The only reason we can do this episode now is that we're going to have two days of location shooting. It's expensive, but we've worked everything out.' The thing is, if you're a writer on a film set and everything's worked out and the script doesn't need any more changes, you are a complete waste of space! You get in the way, you stand in exactly the wrong place – you're always an awkward presence. I thought, 'They've only got two days of filming. It's probably costing so much money, and if they don't get their shots in those two days, that's it, tough luck.' So, I was quite happy to stay out of the way of that one. Also, it's a lot easier to get to Cardiff!"

So finally, in Wales, James got a taste of his dreams coming true. And he reckons it's been one of the most amazing experiences in his life.

"It's been a succession of mind-blowing moments," he sighs. "Sitting down to write the first page: 'INT. TARDIS, DAY...' – and then having to stop for about an hour, just freaking out. 'Oh my God! I'm writing *Doctor Who*!' And then on set... You walk in, and it just looks completely real – and there's the TARDIS, in the corner, and then David Tennant and Catherine walk in, in their costumes.

"I was chatting to David for a bit before they started filming, and we were just standing by the police box on set, and I thought: 'I'm talking to the Doctor in front of his TARDIS, in ancient Pompeii!' It just blew my mind all over again. The whole day, I was in a slight daze. Some part of my mind was going, 'This can't be happening, it really can't be happening...'

"Every time I thought about the filming before I went," James says, "I had a picture in my mind of what it would be like and how I would handle it. But there is nothing that can prepare you."

Technology: Mr Smith unveils new upgrade

see **Dame Edna I need you** p13

Fashion: Boiler suits make unlikely comeback

see **The Pig Slaves have 'it'** p2

Opinion: "My menagerie is almost complete."

see **Wildlife** p299

TV Preview: 'I'm a Celebrity' "All but one of us is doomed to die!" see **Bushtucker Trials** p50

# space-timetelegraph

Compiled by **Sorvad**

**Special 'not redesigned at all' issue**

## Dr investigated for 'Monsterism'

IN A DEVELOPMENT that will shake *Dr Who* fandom down to its sonic lipstick gift sets, reports have today confirmed that the Doctor, star of BBC1's *Dr Who*, is being investigated under equal rights legislation.

The charges were brought after viewers complained about THREE shockingly offensive monsterist remarks allegedly made by the Doctor.

◆ SHOCK 1! Cybermen – 'You're just a pathetic bunch of t*n soldiers skulking about the galaxy in an ancient spaceship'

SCRAP SKAROSIAN SLURS!
BACK THE DALEK COUNCIL OF BRITAIN – OR YOU WILL BE EXTERMINATED!

**Beasties claim:** "BEMs have feelings too."

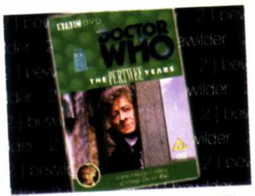
"This-is-just-one-in-a-long-line-of-his-anti-Cyber-remarks," the Cyber Controller told *STT*. "And-he-has-a-problem-with-silver-people-in-general."

◆ SHOCK 2! The Swampies – 'Kroll is all baloney!'

"How DARE the Doctor abuse Kroll the Almighty!" High Priest of the Swampies Varlik told *STT*. "My religious convictions deserve respect in a civilized society. And anybody who disagrees should undergo the Eighth Holy Ritual of Death."

◆ SHOCK 3! The Daleks – 'I sometimes think those m*tated misfits will terrorise the universe for the rest of time'

"THE DOC-TOR AND HIS TV SHOW HAVE BEEN MISREPRESENTING THE DALEKS FOR 45 YEARS NOW," Zeg, leader of the Dalek Council Of Britain, told *Space-Time Telegraph*. "WE ARE ROUTINELY PORTRAYED AS VIOLENT AND AGGRESSIVE CREATURES. BUT THE DALEKS ARE CREATURES OF PEACE AND SO THE DOC-TOR SHOULD BE EXTERMINA- ER, SPLUTTER, I MEAN, FINED BY OFCOM."



**Rotten:** More bad eggs planned for 2008.

## New DVDs announced

DVD SCAMPS 2|entertain, recently renamed 2|bewilder, have announced their release schedule of *Doctor Who* DVDs for 2008. *The Mutants* and *The Twin Dilemma* will be followed by a box set featuring *The Dominators, Underworld, Dimensions in Time*, and JNT's *The Pertwee Years*.

In related news, 2|bewilder's business model has inspired Tesco's to start selling rotten eggs. "If we put out lots of horrible eggs first," said a Tesco insider, "people are sure to stick with our brand and come back when we finally start releasing fresh ones."

Calls cost £2.99 per minute. Calls terminate on Skaro.

SEC'S CHAT!
"I will make you happy in less than 10 Rels...!"
1-2-1 Live!
0909

## Big Crunch Disaster

### No new series planned beyond end of universe

IN A MOVE that will shake *Dr Who* fandom down to its Dalek Sec bedspread, the BBC has confirmed today that the universe will ultimately recollapse into a singularity in 24 billion years and that NO new series of *Doctor Who* have been confirmed for beyond that terrifying date.

"Obviously the destruction of all matter in the year 24 billion will have implications across *all* our programming," a BBC insider told *Space-Time Telegraph*. "We cannot comment on the future of *Doctor Who*, or indeed any other show, following the final Cosmogeddon and the Great Unravelling of all structure."

Fans have already been using the internet forums to register their outrage at this announcement. "It's bad enough having to contemplate the crushing futility of a mortal universe," posted outraged fan Ergon Dippers, "but now there's not even the comfort of knowing that *Doctor Who* will continue for a full season under a new production team in an entirely new universe with its own chaotic laws of physics."

**End of All:** How it may look (but hopefully not).

## Record 'Broken'

### Fan outrage at new Guinness claim

THE WORLD OF *Dr Who* was thrown into uproar last night as the Guinness World Record for 'Largest number of cast members in Bessie at any one time' – held by various *Dr Who* teams since 1971 – was broken by the cast of *Stargate Atlantis*.

A BBC Wales counter-attempt to regain the record for *Dr Who* has been deemed 'invalid' by Guinness, on the grounds that Gwyn Elfyn had been illegally borrowed from *Pobol y Cwm*.

**New record holders:** The *Stargate* cast, yesterday.

## Inside

**Timey-wimey**

### John Peel unveils personal vision of Time War

**Betrayal**

### 'Specials only' for **DWM** in 2009

**Self-help**

### Master releases hypnosis books

NOW AVAILABLE:

◆ *I Can Make You Obey Me*

◆ *I Can Make You Try To Kill The Doctor*

◆ *I Can Make You See A Draconian*

IN PREPARATION:

◆ *I Can Make You Think You've Landed Safely At Heathrow*

I CAN MAKE YO
OBEY
ME
THE MASTER

**Investigations**

### Logopolis latest

THE INQUEST INTO the death of the Fourth Doctor has reached its 4567th day. The jury today heard reports of a mysterious white Fiat Uno being driven into the base of the Pharos Project radio telescope.

**Royal News**

### Queen objects to editing of 'Silver Nemesis'

"I was walking AWAY from Dr Who and Ace," insists angry monarch.

# THE DWM REVIEW

The worlds of *Doctor Who* in review: »Television »DVDs »Books »CDs »Toys »Merchandise and more!

**PLUS!** A wealth of Christmas goodies reviewed!

## "When did children's television become so classy?"

The Sarah Jane Adventures: Series One

62

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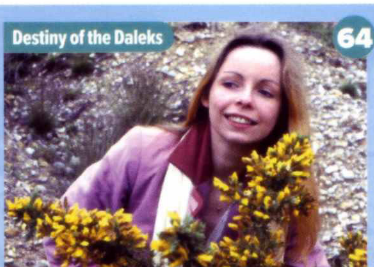
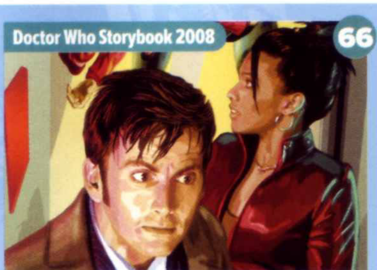


» "Lalla is the star of the DVD, exuding charm..."

Absolution 65

» "Westmaas plays it as beautifully as ever..."

Doctor Who Storybook 2008 66



» "Something for fans of all ages..."

# The Sarah Jane Adventures

**BBC One/CBBC**
**Starring** Elisabeth Sladen, Yasmin Paige, Thomas Knight, Daniel Anthony **Writers** Gareth Roberts, Phil Ford, Phil Gladwin **Directors** Alice Troughton, Charles Martin, Graeme Harper

**THERE MAY HAVE BEEN MANY ADULT VIEWERS** of the five stories making up this run of *The Sarah Jane Adventures*. Having got out of the habit of switching on the TV before the dinner plates are away, they may, like me be wondering just when precisely in last few decades children's television became so classy.

It's tricky to declare exactly where children's television ends and family viewing begins. There is certainly nothing in *The Sarah Jane Adventures* that would be excised from its parent programme as being too overtly frenetic, on-message, or wannabe-cool. The distinction, rather, seems to be in what is *absent* from *The Sarah Jane Adventures*. The lead characters aren't allowed to remain maudlin, develop meaningful romances, or prosecute cruelty to one another, for example. Any innuendo is confined to the circumstances behind Alan and Chrissie's divorce, and the crudest topic approached is flatulence, explored earnestly, regularly and thoroughly, both in physiological and sociological terms.

This work might have been commissioned for a different gallery, but it's painted from the same palette and using many of the same strokes as *Doctor Who*. Any one of these adventures would easily fit into a *Doctor Who* series as the now-traditional 'Doctor-lite' episode, in fact. So don't worry, it's okay, really it is, for grown-ups to watch *The Sarah Jane Adventures*. More than okay, in fact – a significant effort seems to have been made to ensure that hard-working license-fee payers get their money's worth.

There are plenty of allusions that only adults will recognise. The title *Whatever Happened to Sarah Jane?*, for example, points straight to the 1962 movie classic *Whatever Happened to Baby Jane?*. When Sarah and Maria stand on a hilltop working a junkyard contraption with a gramophone horn to make it rain, they're surely re-enacting Kate Bush's 1985 video for *Cloudbusting*. And when the prime minister's radio promise that the encroaching world power blackout will not affect the UK is followed just seconds later by Alan being plunged into unexpected darkness, it's at least a comment on election pledges, if not a satire on the current administration.

Looking beyond these nods, and indeed the many others to parent show *Doctor Who*, both past and present, one finds a consistent, yet diverse handful of stories. The run is artfully sequenced from the start, where a new term at a new school for already-seen regulars Maria and Luke bring opportunity for encounters with adversaries and with a new friend in the shape of Clyde. Although in the same form as the other two, he's more worldly wise than Luke, having inhabited this world for thirteen years longer. They contrast each other emphatically, making Luke, the navel-free synthesized prodigy seem all the more unformed, naïve and pedantic, while Clyde's excruciating embarrassment at anything that disrupts his desire to conform seems even more of a tribal ritual than teen behaviour normally.

The opening *Revenge of the Slitheen* feels familiar, with a foe and a setting fresh from recent *Doctor Who*. But there's a richness to the Slitheen characters, a sybaritic vulgarity, that Gareth Roberts' scripts bring to life for the first time here, helped by the outright comic performances, especially Martyn Ellis as Demon headmaster Slitheen, corpulent and seedy like a *Carry On* film Roman Emperor. The series doesn't flinch to show cartoonishly horrible kids, teacher's pets who are cruel to other children, when sir's back's turned, and who will meet poetic ends with Roald Dahl inevitability.

Contrasting with that all-out entertainment comes the more adult and less urban setting for Phil Ford's altogether spikier *Eye of the Gorgon*. Full of terrific ideas and bizarre juxtapositions, it's a slightly less focused story, and emphasises the way that the incidental embellishments to the adventures are often more memorable than the core premise. For example, although the turning to stone of Maria's Dad chiefly serves to provide a half-time climax and drive the events of the second instalment, it will be celebrated more for the one-way conversation it provokes with his ex-wife, and the deadpan tongue-in-cheek way that Sarah later reacts to Chrissie's assertion that there had been such a statue.

*Warriors of Kudlak*, by Phil Gladwin is where *The Sarah Jane Adventures*, perhaps inevitably, visits

Maria meets a young Sarah Jane in 1964.

Snarly insect warlord and part-time Combat 3000 mogul Mr Kudlak.

the battlefield of children's TV SF from the 1970s. The Tomorrow People were ITV's gang of juvenile Earth defenders, led by a (slightly) older and far more serious figure who had a secret base with a talking computer, and were privy to a whole wider universe out there. It was a fantastic premise and usually, a slapdash series. Here, with youngsters excelling at Laser Tag being kidnapped to fight a star war between two galactic empires, we see what *The Tomorrow People* could have been – actually watchable.

The most formulaic story is followed by the least, *Whatever Happened to Sarah Jane?* Sensibly scheduled after the series norms have bedded in, Maria's shock at waking to find herself alone in a world where everything has changed is all the more a contrast to the established norms. Having extended to Earth orbit the week before, the series' horizons stretch still further here as part one ends and Maria is kidnapped via a celestial Escher Giant's Causeway to arrive in 1964. To say this is too good for children's television would be to fall into the same trap as those who say that Wyndham and Bradbury are too good to be science-fiction and must therefore be 'literature' instead.

**'Lis Sladen has arguably made Sarah more durable than any other *Doctor Who* character...'**

The assault on complacency continues with *The Lost Boy*, as the rug is again pulled from under Sarah's extended family, this time undermining Sarah's sense of identity as a mother. Any suspicion that she might be a kind of suburban wizard, free of the constraints of society, is banished as we see her driven away in a squad car, on suspicion of child abduction. The mood of the series comes full circle, from alienation back to alien nation, as the Slitheen reappear, complete with even more obnoxious juvenile.

There's only one aspect of the series that seems unfathomably rubbish, as the Slitheen would say, and that's the appearance of Sarah's alien computer, Mr Smith. Although voiced by Alexander Armstrong in his enduring "Jeremy Clarkson in advertising voiceover" persona, this smoothness is undermined by the comical way he slides from the wall with false brickwork flapping unconvincingly aside like *Thunderbirds*' palm trees, while an eighties roller disco of flashing lights and dry ice belches forth. Never again will I resent the MS Windows startup fanfare puncturing the calm of a railway Quiet Coach.

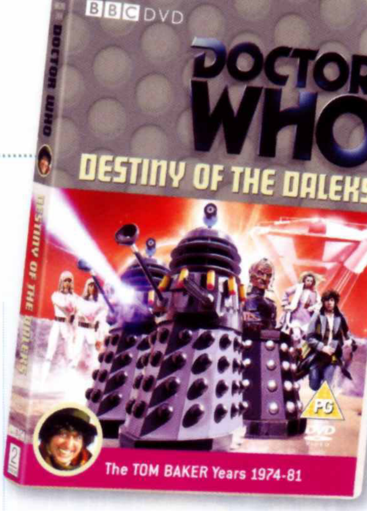
**MORE TASTEFUL AND SUBTLE BY FAR IS** Mr Smith's owner. Elisabeth Sladen has arguably made Sarah Jane more durable than any other *Doctor Who* character by reigning in any crowd-pleasing gimmicks. She's the antithesis of our speed-dating culture, in fact, only slowly revealing her warmth once her hard-won trust has been gained. As a result, when she does surprise, either conventionally by wielding her sonic lippy, or bizarrely, by casually donning a welder's helmet, she does so all the more. When history takes a wobble, and she's temporarily displaced by Jane Asher's Andrea, it's an illuminating contrast. One can't see Sarah hosting regular parties in her own honour. Sarah and Andrea's younger selves in 1964 provide another insight into Sarah's character – it's only her who is charitable to displaced Maria.

Across Bannerman Road from number 13, the Jacksons provide Sarah and Luke with a more instantly identifiable neighbouring household. Yasmin Paige's Maria and Joseph Millson as her Dad Alan, provide a solid centre around which Juliet Cowan as Chrissie, her divorced Mum can orbit crazily. That's not how Chrissie would see it, of course. As far as she's concerned, the rest of the world revolves around *her*. Like her predecessors, *Fawlty Towers*' Sybil, *Birds of a Feather*'s Dorien, even *Abilgail's Party*'s Beverly, her implacable self-confidence is the kind that is built on a foundation of exceptional ignorance. She is utterly magnificent, from her leopardskin weekend case to her girly hair grip. One instinctively knows she owns more pairs of shoes now than Sarah would consider necessary for a lifetime.

The supporting characters have ranged in tone from dead straight, such as Phyllida Law's heartbreaking portrayal of Bea, an old woman who having led a fabulous life of love and adventure is now succumbing to dementia and losing her most precious memories, to the more over the top, such as the aforementioned Slitheen. In between these stretch a continuum of semi-cartoon types, such as Beth Goddard's cruel-lipped Sister Helena, unshaven henchman-to-aliens Mr Grantham, and Mr Smith when he shows his true colours, to become the impatient megalomaniac that all computers truly are at heart. The absolutely heavenly walk-on by Chrissie Furness as the bored cashier at the Laser Tag centre, mechanically raising a clenched fist and catatonically imploring the young punters to "Zap. Those. Drones." surely deserves some sort of award.

It's fun, of course, but at heart, this series tackles serious themes including divorce, bereavement, adoption and abduction, and with Elisabeth Sladen and Yasmin Paige providing a core of credibility, they hit home. I still don't understand how K9 can be somehow simultaneously minding a black hole and in a safe in Sarah's attic, still less why Chrissie walked out on Alan, or even when Sarah has time to actually write anything for publication.

I do earnestly hope there will be opportunities to find out, though. This series has been, as Clyde would say, the nuts. **DO**



# Destiny of the Daleks

A Dalek practices a game of 'Plunger, Paper, Stone'.

**DVD** 2entertain
**Starring** Tom Baker, Lalla Ward, David Gooderson
**Writer** Terry Nation **Director** Ken Grieve **RRP** £19.99

*DESTINY* RIDES AGAIN! CLINGING TO the coat tails of the limited edition Davros box set comes this month's additional standalone release from 2entertain.

A monstrous old relic is buried deep in a dusty vault, covered in cobwebs and never to be exhumed... but enough about the script. It may be another of writer Terry Nation's same old, same old runarounds, but *Destiny of the Daleks* does have plenty to offer.

After a tiresome regeneration sketch, it's the first outing for Romana mark two (Lalla Ward). Ditching her predecessor's hoity-toityness for aristocratic poise and – speaking of coat tails – a pastiche of the Doctor's own boho outfit, this posh-gobbed incarnation couldn't be more plummy if she swallowed a fruit-machine. Thankfully, Ward plays the part with a bouncing, puppy-dog enthusiasm that's not only infectious but also makes up for K9 having croaked it for the duration.

Before long, Romana is separated from the Doctor, pursued by token other-worlder, Tyssan (Tim Barlow gamely playing along, although a tad Grandpa Munster in the make-up department) and falls, literally, into the plungers of the Daleks. It seems Skaro's finest are up to no good, digging for victory in a war with fellow robots, the Movellans.

Sadly, contrary to what the wonderful Episode Two cliffhanger promises, the return of Davros (David Gooderson) fails to galvanise the Daleks into action. The inveterate gargler's plan amounts to little more than, well, sitting around waiting to be rescued. Likewise, as the story's great contribution to Dalek continuity, the Movellans' epic conflict is a trifle lacking in scope or scale. On the evidence of one shipload of robots dressed as Hot Gossip, inferring 300 years of interplanetary hostility is quite a stretch.

We also never find out if the Movellans are totally defeated (although enemies beaten simply by removing their batteries are unlikely to survive beyond one story). Let's hope so, as no amount of redesigning could make for a spectacular return. Honestly, if Rose Tyler thought K9 looked a bit 'disco', she'd have a field day with this lot. Beaded, braided, and pairing green glow-sticks with white spandex pants, the Movellans are one mirrorball short of the full Studio 54. Foiled in more ways than one, you might say.

The Daleks don't fare much better. Okay, you'd expect the battle-hardened pepperpots to look weathered by their experiences, but quite so tatty? No wonder they're seeking out their creator. Davros' first act should be to enrol the whole sorry lot onto MTV's *Pimp My Mark III Travel Machine* but, as usual, he misses a trick, possibly cos he's not looking so hot himself. Three centuries of self-inflicted suspended animation have left old leatherface a bit saggy around the chops. It would be easy to point the finger at Gooderson (truly the George Lazenby of Davroses) but the script is just as much at fault. Nation's dialogue is

**'Nation's flabby dialogue turns the heroically callous Davros into a bland villain.'**

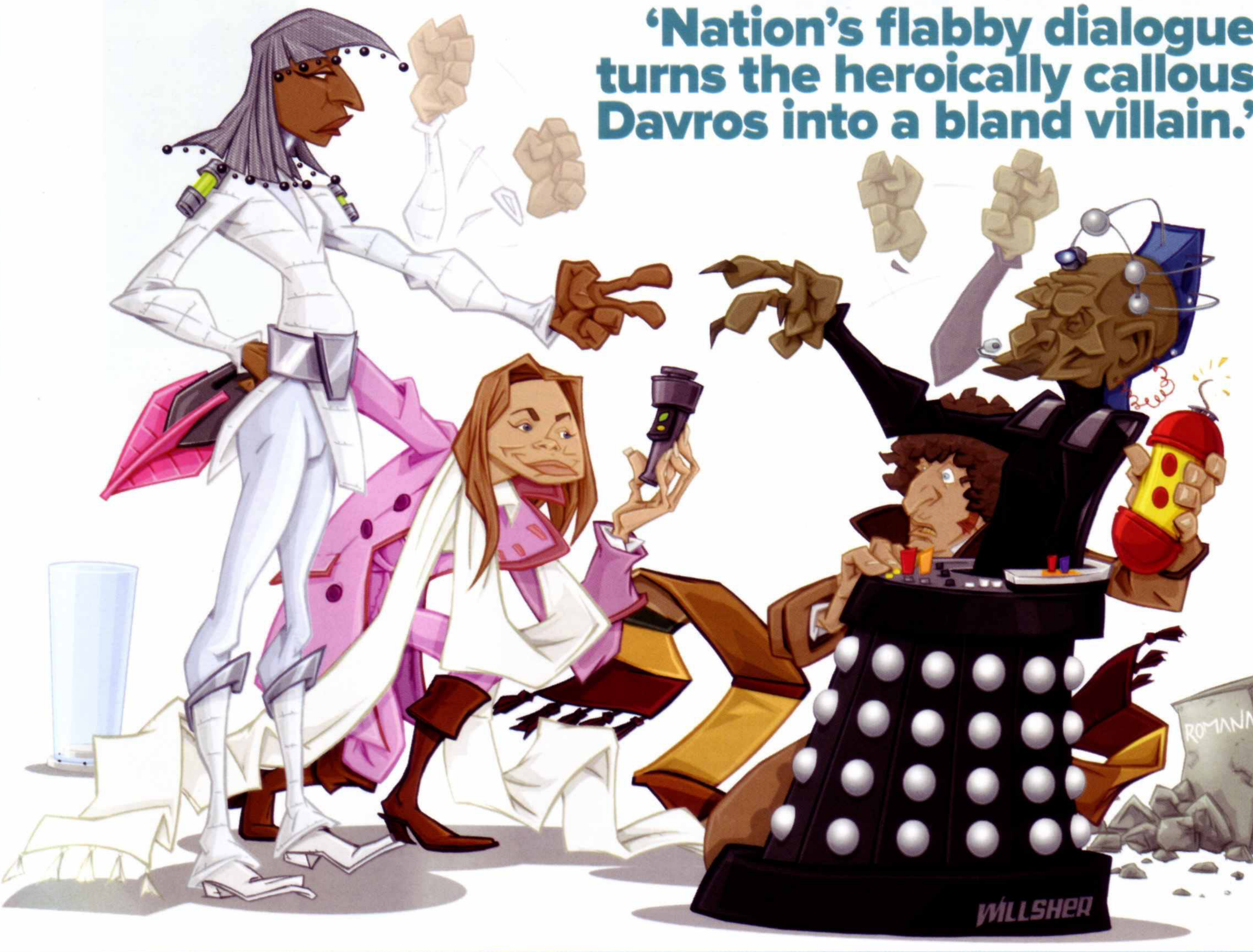


Illustration BEN WILLSHER

flabby, turning this once heroically callous scientist into a bland, one-dimensional villain. By Episode Four, Davros is referring to himself in the third person, the true sign of a stereotypical megalomaniac (ask any *X Factor* hopeful).

*Destiny*'s saving grace is its examination of game theory, a complex mathematical principle lucidly illustrated by the Doctor's endless rounds of paper, scissors, stone. Unfortunately, once this central "slave to logic" conceit is explained, all that's left is the stalemate between the Movellans and the Daleks – as the Doctor points out, "You've discovered the recipe for everlasting peace, I'm terribly pleased." Hardly a recipe for action and adventure, though.

This niggle aside, *Destiny* does feature some stylish camerawork, courtesy of director Ken Grieve and the series' first use of Steadicam. Scenes are often shot from a very low angle, giving an eerie, looming quality to the Daleks. Frequent tight close-ups add to the claustrophobia (and no doubt crop out as much of the dodgy-looking set design as possible).

With everyone distracted, Sharrel takes the opportunity to adjust his dreads.

## » DVD Extras

Ambitious staging does not great direction make, however, so it's telling that Grieve spends much of the *Directing Who* documentary lauding the crew. What really seems to be lacking is any sense that the (impressively-equal-opportunities for the 1970s) guest cast had any notes on their – at times, bloody awful – performances. Considering this story was made back in the days when week-long rehearsals were commonplace, the disconcertingly high percentage of bumbling amateurishness on display should have been addressed.

Grieve is clearly still in thrall to Tom Baker, if the commentary (also featuring Ward and a buoyant Gooderson) is anything to go by. While making the point that Baker's insistence that everyone treat the show seriously was good for credibility, he does ignore an attendant problem. *Doctor Who* of this era so often became *The Tom Baker Show*. When your lead stops acting and actually starts to look as if he's on another planet – ad-libbing furiously one minute, mumbling and barely audible the next – it's time to have a word. Even the specially-filmed BBC1 trailer included here (wonderful though it may be) is similarly indulgent.

What Ward refers to as the "thruppence ha'penny" budget is alluded to many times, particularly in regard to the special effects of the day. In truth, the production values are so low that the newly-created CGI elements (a good proportion of which are simply replacement laser bolts in any case) add little to the overall quality.

Some, perhaps disproportionate, tribute is made to script editor Douglas Adams (the entire Episode One commentary comprises an expansive "dinner in Paris" anecdote), although it's nice to hear acknowledgement of Dick Mills' special sound work on the story.

Amongst the other treasures on the DVD is a heartwarming, if slight, documentary on Terry Nation, and a fun bundle of Prime computer adverts filmed for Australian TV by Baker and Ward. The chemistry between the two leads is as happily evident here as it is in the main feature and the dialogue exchanges entertainingly snappy. It's also almost an anthology of their off-screen relationship, with a talking Prime computer advising the Doctor to 'marry the girl'.

Ward is the star of this DVD, exuding charm and making you fall in love with her all over again. If she wasn't already honoured with a title, I'd be campaigning to give the lady a damehood. **SB**

## » Absolution

**CD Audio Drama** Big Finish
**Starring** Paul McGann, India Fisher, Conrad Westmaas
**Writer** Scott Alan Woodard **RRP** £14.99

**IN A DISTANT AND FORBIDDEN** region of space, two great armies prepare for battle. A mutant creature breaches the forcefields that defend a mighty citadel, while in the outer wilderness a charismatic preacher musters his forces for the coming assault and mentally contacts the most susceptible occupant of the TARDIS, snaring him with promises of salvation… and drawing the Eighth Doctor, Charley and C'rizz into Hell.

It's been a long time since we saw this TARDIS crew in action, and, given that he's about to put them through the wringer, author Scott Alan Woodard rightly spends time re-establishing their relationships before throwing them in. The opening scenes are sweet, reminding us of Charley's teasing innocence and C'rizz's seriousness and religious devotion to the Church of the Foundation. Meanwhile, the Doctor tries to do several impossible things at once. The bulk of this first episode is about fixing our vision of these characters, giving us a last chance to see them as a team before their parting of ways.

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
ABSOLUTION
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

The story soon develops a deliciously spooky atmosphere. 'Gothic' is an over-used soubriquet when it comes to *Doctor Who*, but *Absolution* is the real deal. Ghostly voices scream to C'rizz for salvation, like medieval sinners consigned to purgatory; blood bubbles impossibly from the central column of the TARDIS; secret passages inside the TARDIS and the citadel lead to musty hidden rooms, and the occupants of the city dress like monks. Most gothic of all, the plot hinges on ancient wrongs and thwarted lust that have poisoned a family's history and condemned it to madness. Overwrought stuff, but clammily effective – indeed, it's difficult to see how this particular story could have benefited from a less melodramatic approach since the crux of it depends on C'rizz succumbing to a kind of religious mania.

Focusing on C'rizz, Woodard provides an explanation for his quickness to side against the Doctor and his continual striving for something more than his current life. Given free rein by Aboresh (a marvellously rasping performance from Robert Glenister) to explore his psychic powers and to unleash them, C'rizz is again conflicted between fulfilling what he sees as his destiny, and protecting the Doctor and Charley. Conrad Westmaas plays it beautifully as always, but there's a sense that C'rizz has failed to develop as a character, given that he's been pulling similar stunts for as long as we've known him. In context, it's absolutely right that *Absolution* should revisit this flaw and resolve it, but it's also difficult in the final TARDIS scenes to fully disagree with the Doctor's phlegmatic point of view. C'rizz is like Kamelion in more ways than one, a liability as much as anything else, but made bearable by Westmaas' charm.

The hysterical atmosphere of *Absolution* builds to a shattering double-whammy of a climax, leaving us hungry for the next Eighth Doctor story. Because of its energy and single-minded focus on reaching its conclusion, like the first part of an end-of-season spectacular, *Absolution* has a compelling relentlessness. With a consistent tone, powerful story and good performances from all, this is strong stuff. **MM**

## » Companion Chronicles: Helicon Prime

**CD Audio Drama** Big Finish
**Starring** Frazer Hines
**Writer** Jake Elliott **RRP** £8.99

**THE LATEST OF BIG FINISH'S** *Companion Chronicles* stars Frazer Hines. Although he's another veteran of the BBC's missing story soundtracks this is the first time he's donned his metaphorical kilt for quite a number of years. His Jamie now sounds older and perhaps even slightly more Scottish than he did all those years ago; Hines nails his mix of innocence, thoughtless bravery, sullenness and mingled awe of (and exasperation with) the Doctor perfectly.

If anything, Hines' Second Doctor is even more impressive – an impersonation of Patrick Troughton worthy of *Dead Ringers*, and one that precisely captures the Doctor's brooding undertones and half-feigned panic. In this, he's helped by a script that nails both characters. There's a marvellous scene part way through the first episode in which a starry-eyed Doctor asks the legendary singer Mindy Voir for her autograph (much to Jamie's disgust), and Hines flicks between voicing Jamie and the Doctor so well that for a moment he fools the ear into believing this really is a story from 1968.

Given that the plot revolves around the power of sound, Hines' vocal feats are entirely appropriate. *Helicon Prime* concerns a murder at a luxury futuristic resort in which stolen treasure plays a significant part. For all the sci-fi flummery, this is exactly like a trivial Agatha Christie short story, right down to its sketchy characters and Byzantine hidden agendas, casting the Doctor as an impish Poirot and Jamie as his stolid Hastings. What lifts it from 'entertainingly slight' to 'something special' is Hines' spot-on performance. **MM**

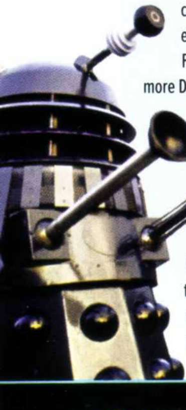
## Dalek Empire: The Fearless – Part 2

DALEK EMPIRE
THE FEARLESS
BY NICHOLAS BRIGGS
PART 2
NOEL CLARKE
MAUREEN O'BRIEN
SARAH MOWAT

**CD Audio Drama** Big Finish
**Starring** Noel Clarke, Maureen O'Brien **Writer** Nicholas Briggs
**RRP** £10.99

PICKING UP FROM THE PREVIOUS instalment's cliffhanger, the second chapter of *The Fearless* throws us into the middle of a massive battle between the Earth Alliance and Dalek Empire fleets around Salus Kade's home planet of Kedru VII. With a few well-judged snippets of his family cowering in the air-raid shelters, writer Nicholas Briggs establishes that this time it really is personal for Kade. Meanwhile, far away, the 'Angel of Mercy' Susan Mendes spreads her message of hope to the human slaves, inspiring them to work ever harder for their Dalek masters.

Underneath the action sequences, which are as impressive as they can be on audio, there's a sense of important plot developments simmering. The fateful decisions made by Commander Landen seem to set her on a collision course not only with Mendes, but potentially with Kade – already dangerously unpredictable and whose experiences here can only add to his anger and resentment. Despite a promotion and a new nickname – 'the Fearless' – he's still a reluctant figurehead for the human forces. With more to do in this episode, Maureen O'Brien's Landen comes across as a more ruthless and manipulative character than she first appeared, and the listener is left wondering how much her maternal interest in Kade is driven by darker motives. O'Brien and Noel Clarke continue to impress and the whole cast ensemble works extremely well. Featuring a whole lot more Dalek action than the last instalment, and with another absolutely killer climax, Chapter 2 of *Dalek Empire: The Fearless* continues to leave this listener desperate for more... **MM**



## Doctor Who Storybook 2008

**Hardback** Panini Books
**Editor** Clayton Hickman **Writers** Russell T Davies, Gareth Roberts, Robert Shearman et al **RRP** £7.99

DOCTOR·WHO
BBC
STORYBOOK
2008
EIGHT BRAND NEW ILLUSTRATED ADVENTURES FOR THE DOCTOR AND MARTHA!

THIS AGREEABLE COLLECTION contains eight new illustrated adventures, including tales from series writers Tom MacRae, Gareth Roberts and Robert Shearman. As is often the case with short fiction, a number of these stories come across more like quirky asides than full-blown adventures – which is often no bad thing. Since the 2006 *Annual* story *What I Did On My Christmas Holidays By Sally Sparrow* became the heart-stoppingly brilliant *Blink*, it's hard not to think that MacRae's story *Cats and Dogs*, about a cat that suddenly starts to speak to its owner, and Shearman's *The Box Under the Tree*, a Christmas story about a boy who wakes up to find the TARDIS among his presents, aren't auditioning for the same ground. Both stories have the Doctor in control of the situation from the start, but use him only sparingly – *Cats and Dogs* hides him as a new neighbour in a regular suburban street, while in *The Box Under the Tree*, he's a department store Father Christmas, a moment charmingly illustrated by Martin Geraghty.

Elsewhere the stories unfold in a more conventional fashion. Nicholas Pegg's *Deep Water* attempts a traditionally structured full-on adventure, with a less forgiving than usual Doctor rescuing an Earth colony duped into thinking they live in an underwater paradise. Gareth Roberts takes a similar tack with body-swap story *The Body Bank*, something of a health club and fast food satire that sees the return of Roberts' giant tortoise-like Chelonians, on the hunt for a criminal who destroyed their breeding planet.

Justin Richards' *Kiss of Life* brings the Doctor and Martha to a fairytale world for an alien take on the *Cinderella* story, the mystery girl having more than rags to hide when the clock strikes 12. Like many of the stories, Richards' tale is enhanced by a number of direct references to the TV series – in this case, *Smith and Jones*' DNA-sharing kiss, which is used to create a touchingly bittersweet ending.

Time travel features with two trips to the 1970s – to the Isle of Wight in 1973 for Nicholas Briggs' *The Iron Circle*, about a metal-eating obelisk creature that features the rather fabulous image of electricity pylons walking across the countryside; and to 1979 for Paul Magrs' *Zombie Motel*, a fine piece of grisly black humour concerning a stranded shape-shifter who poisons the food at a Halloween buffet, in order to avenge his own people.

*Sunscreen*, a comic strip written by Jonathan Morris, completes the collection with a tale about energy parasites attacking a space station designed to alleviate the effects of global warming. Staffed by a downbeat crew who are aware that their exposure to space radiation has given them a life expectancy of five years, Morris' story has a pleasingly bleak feel about it – which makes its sudden happy-go-lucky ending feel out of place.

Overall, the *Storybook 2008* provides some excellent reading with something for *Doctor Who* fans of all tastes. **VB**

> **'Excellent reading with something for *Doctor Who* fans of all tastes.'**

## Original Television Soundtrack: Series Three

**CD Album** Silva Screen
**Composer** Murray Gold **Conductor** Ben Foster with the National Orchestra of Wales **RRP** £9.95

EXECUTIVE PRODUCER JULIE Gardner's introductory sleeve-notes calculate that Murray Gold produces over nine hours of music for each series of *Doctor Who*, so we can hope for a Christmas CD for a few years to come. If Gold can maintain the quality and variety of tracks on offer here, any future release will be a real seasonal treat. Gold's own track notes bristle with information and opinion, such as recording dates, edits and where his own thoughts differed from his bosses' – *eg*, Track 10, *Only Martha Knows* from *Human Nature*, where a whistling motif vetoed by *Doctor Who*'s executive producers has been reinstated on this version. Some of Gold's views can be quite surprising, however. He chooses *The Shakespeare Code* as a favourite score, but although brilliantly performed by the BBC National Orchestra of Wales, to this reviewer at least, it sounds like the standard and overcrowded fantasy fare of a latter day *Star Wars* or *Harry Potter* film. While that might be appropriate, it doesn't feel as unique or distinctive as many of his other pieces.

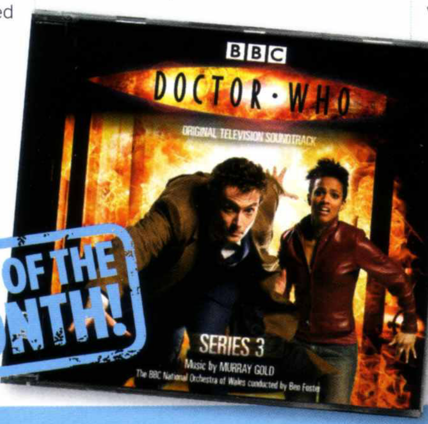
The best tracks are those that hit upon something more original and evocative, such as the wistful longing of *Martha's Theme*. The disc provides two versions – *Smith and Jones*' wide-eyed first look at the TARDIS and a more stoic *Last of the Time Lords* "This is me getting out" variation. Also of note are the quirky 'plinky-plonk' of *Gridlock*'s traffic-jammed old ladies; the almost pastoral quality of *Human Nature* pieces *Mr Smith and Joan* and *Miss Joan Redfern*; and perhaps best of all, the adrenaline-coursing music of the series' three-part finale – the tribal wailing and pounding tension of *The Futurekind* and *YANA*, the doomy, heavy drumbeats of *The Master Vainglorious*, and the could-be rock track instrumental *The Master Tape*.

Gold admits "Sometimes it's okay to be shameless," and it's true to say that some of what sounds like movie music pilfering is hard to resist. It's difficult to imagine the Daleks without their *Omen*-like chant (*Evolution of the Daleks* adding new phrases to the score), and the *Indiana Jones* moments of *The Runaway Bride*'s motorway chase are simply glorious.

*Daleks in Manhattan*'s *My Angel put the Devil in Me*, and *The Stowaway* add lyrics to the music. The first replaces Miranda Raison's vocals with 'upcoming talent' Yamit Mamo, while the second, also by Mamo, from *Voyage of the Damned*, is an instantly huggable song that, like Gold's previous seasonal songs (*Song for Ten* and *Love Don't Roam*), has the Doctor at the heart of its musical wanderings. Gold is well aware that his use of different versions will annoy some of his audience, and makes a few noises about one day everything being released in its original form. My only complaint is that a few tracks seem to be cut a bit short – the pipe-and-drums *Just Scarecrows to War* in particular, that fades away just as it gets going.

Overwhelmingly though, Gold has utilised his work to produce an excellent album; and one that, at times, has passages (*eg*, Track 6, *Boe*) you could even call beautiful. **VB**

PICK OF THE MONTH!


BBC
DOCTOR·WHO
ORIGINAL TELEVISION SOUNDTRACK
SERIES 3
Music by MURRAY GOLD
The BBC National Orchestra of Wales conducted by Ben Foster

# MERCHANDISE AWARDS

Vote for your favourite *Doctor Who* books, CDs and DVDs of the last year, and give your views on **DWM**.

Using the following list of *Doctor Who* novels, books and audio plays, assign a score from 1 to 10, with 1 meaning 'Awful!' and 10 meaning 'Perfect!'. If there are any that you haven't read or heard, please leave the box blank.

## » Doctor Who Books

☐ *Made of Steel*
☐ *Wooden Heart*
☐ *Sting of the Zygons*
☐ *The Last Dodo*
☐ *Forever Autumn*
☐ *Sick Building*
☐ *Wetworld*
☐ *Peacemaker*
☐ *The Pirate Loop*
☐ *Wishing Well*
☐ *Short Trips: Destination Prague*
☐ *Short Trips: Snapshots*
☐ *Short Trips: The Ghosts of Christmas*
☐ *Doctor Who Storybook 2008*

## » Doctor Who Audio Dramas

☐ *Circular Time*
☐ *Nocturne*
☐ *Renaissance of the Daleks*
☐ *I.D.*
☐ *Exotron*
☐ *Valhalla*
☐ *The Wishing Beast*
☐ *Frozen Time*
☐ *Son of the Dragon*
☐ *100*
☐ *Absolution*
☐ *The Mind's Eye*
☐ *The Girl Who Never Was*
☐ *Return to the Web Planet*
☐ *Blood of the Daleks*
☐ *Horror of Glam Rock*
☐ *Immortal Beloved*
☐ *Phobos*
☐ *No More Lies*
☐ *Human Resources*

## » Other Doctor Who Books

What were your three favourite non-fiction *Doctor Who* publications of 2007? Choices include: *Talkback Volume 2 – The Seventies*; *About Time 2 – 1966-1969*; *Back to the Vortex: Second Flight*; *Creatures and Demons*; *The Visual Dictionary*; *Talkback Volume 3 – The Eighties*; *The Encyclopedia*; *The Official Annual 2008*; *Calling the Shots*; *The Target Book* plus more

1 ..........
2 ..........
3 ..........

## » Doctor Who Toys

What was your favourite *Doctor Who* toy released over the last year?

Nominations include: Various 5-inch figures, 12-inch figures, Dalek Sec voice changer, Voice interactive Dalek, Judoon UV scanner and pen; Master's laser screwdriver plus many more

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## » Doctor Who DVDs

**A) FAVOURITE RELEASE OF 2007**

Choose from: *New Beginnings* box set (*The Keeper of Traken*, *Logopolis*, *Castrovalva*); *Survival*; *Robot*; *Timelash*; *Time-Flight*/*Arc of Infinity*; *The Time Warrior*; *The Key to Time* box set (*The Ribos Operation*, *The Pirate Planet*, *The Stones of Blood*, *The Androids of Tara*, *The Power of Kroll*, *The Armageddon Factor*); *Planet of Evil*; *The Complete Third Series* box set; *Destiny of the Daleks*; The *Davros* box set

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**B) FAVOURITE SPECIAL FEATURE**

Choose from: any bonus feature from the DVDs listed above.

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**C) MOST WANTED DVD RELEASE**

Which three currently unavailable stories would you most like to see released, in order of preference?

1 ..........
2 ..........
3 ..........

## » Doctor Who on BBC Audio

Please choose your favourite 2007 release from: *Wooden Heart*; *Sting of the Zygons*; *The Last Dodo*; *The Dominators*; *The War Machines*; *Moths Ate My Doctor Who Scarf*; *Doctor Who at the BBC – The Tenth Doctor*; *The Curse of Peladon*; *The Giant Robot*; *The Dinosaur Invasion*; *The Cave Monsters*; *The Doomsday Weapon*

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## » Overall Best Merchandise

What, in your opinion, was the single best item adorned with the *Doctor Who* logo in 2007?

..........

## » Favourite DWM Issue

DOCTOR·WHO
OUT FOR BLOOD!
BEST THREE!
CATHY COMES HOME!
WIN! 100
PETER DAVISON IS THE DOCTOR!

Choose your Top 3 from: **DWM** 378-390, and Special Editions 16-18 (*In Their Own Words* Volume 3; *The Series Three Companion*; *In Their Own Words* Volume 4)

1 .......... 2 .......... 3 ..........

## » Favourite DWM Cover

Choose your Top 3 from: **DWM** 378-390, and Specials 16-18

1 .......... 2 .......... 3 ..........

## » Favourite DWM Comic Strips

Please give these comic strips a score from 1 to 10

☐ The Warkeeper's Crown [**DWM** 378-380]
☐ The Woman Who Sold the World [**DWM** 381-384]
☐ Bus Stop [**DWM** 385]
☐ The First [**DWM** 386-389]
☐ Death to the Doctor! [**DWM** 390]

## » Favourite DWM Interview

Choose your favourite **DWM** interview from: Helen Raynor (379); Julie Gardner/Phil Collinson (380); Graeme Harper (380); Stephen Greenhorn (380); Terrance Dicks/Justin Richards (380); Chris Chibnall (381); Paul Cornell (382); Steven Moffat (383); Derek Jacobi (384); John Simm (384); McFly (384); Freema Agyeman (385); Russell T Davies (386); Edward Thomas (386); Catherine Tate (387-388); Matthew Parkes/Daniel Hall (387); Colin Teague (388); Elisabeth Sladen (388); Peter Davison/David Tennant (389); Gareth Roberts/Phil Ford/Phil Gladwin (389); Kylie Minogue (390); David Tennant (390); James Moran (390)

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## » Favourite DWM Special Feature

Choose your favourite **DWM** special feature from: **Best Christmas Ever** (*Runaway Bride*/*Torchwood*/*SJA*, 378); **Film Four** (*Scratchman*, 379); **2DTV** (*Infinite Quest*, 380); **First Blood** (*Smith and Jones*, 381); **The Good, the Bard and the Ugly** (*Shakespeare Code*, 382); **Future Visions** (*Gridlock*, 383); **Director's Diary** (James Strong, 383-384); **A Hard Day's Night** (*Lazarus Experiment*, 383); **42 Facts** (*42*, 383); **Worlds Apart** (*Human Nature*, 383); **Dark Matters** (Dark Doctor, 384); **Favourite Worst Nightmares** (*Blink*, 384); **Return of the Master** (384-385); **Bang on Target** (Trilogy effects, 385); **BP's Got Talent** (*Blue Peter*, 385); **Ship Building** (Barry Newbery, 386); **Brave New Worlds** (100th Big Finish, 387); **The Empire Strikes Back** (*Dalek Empire*, 388); **Dog Years** (K9, 388); **2007 Review** (390)

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## » Regular Features

Please give the regular sections of **DWM** a score out of 10, with 10 the highest score and 1 the lowest.

☐ Gallifrey Guardian
☐ Public Image
☐ Beyond the TARDIS
☐ Matrix Data Bank
☐ DWMail
☐ DVD Preview
☐ Out of the TARDIS
☐ New Series Preview
☐ After Image
☐ The Time Team
☐ The Comic Strip
☐ The Fact of Fiction
☐ Off the Shelf
☐ Production Notes

## » Your Details

Name: ..........

Address: ..........

.......... Age: ..........

I've been a **DWM** reader since: ..........

**Send your completed forms to:**

DWM Merchandise Survey, *Doctor Who Magazine*,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ.

The closing date for all forms is **1 March 2008**.

# THE DWM REVIEW

All the latest *Doctor Who* figures, toys, sweets, cards, and other Christmas goodies reviewed...

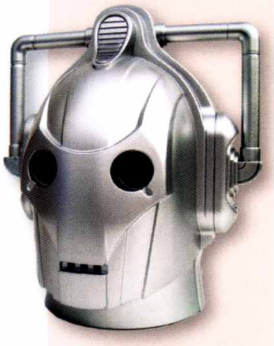
## » Battles in Time cards

**Collectable cards** GE Fabbri
**RRP** £1.50 per pack of nine cards

TO TRY TO COLLECT ALL OF GE Fabbri's stunning *Battles in Time* cards is a very frustrating experience. The manufacturers seem to have gone out of their way to make getting a complete set as hard as possible. It's near-impossible to discern which packs contain rare cards before opening them, and the distribution is dreadful. Many boxes contain numerous duplicate packs, and the chances of anyone getting a set by buying the packs alone is out of the question.

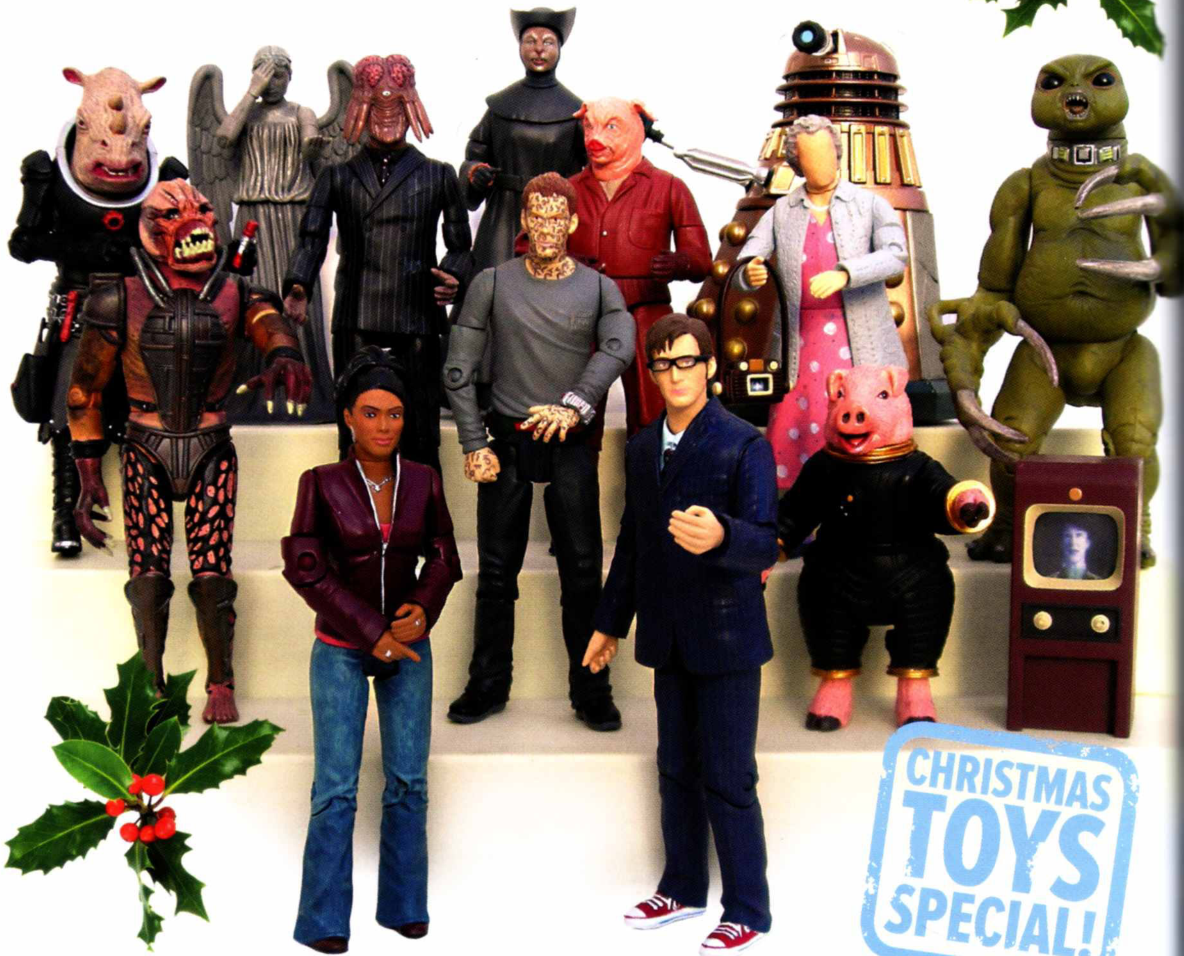
That said, these beautiful cards are well worth the effort. One recent release in the new *Invader* set is pure genius – *Blink* is an awesome lenticular image of a Weeping Angel, serene in one position, then attacking in the other. An inspired piece of merchandise. **DJH**

## » Christmas sweeties



**Sweets** BonBon Buddies
**RRP** Cyber-head £4.99; tube £1.49; tin £1.99

FANCY A SUGARY SNACK WHILE playing *Battles in Time*? Then why not pick a treat from one of these three *Doctor Who*-related goodies? You can't really miss the sweet-filled Cyberman Head gracing the shelves at your local supermarket. Though it's wonderfully large, it's filled with only a small amount of candy... reverse transcendental engineering perhaps? The Jelly Tube too is a nice idea; a ▸



CHRISTMAS TOYS SPECIAL!

# » Action figure toy range

**Action figures** Character Options
**Including** Tenth Doctor, Martha, Dalek Sec Hybrid, Lilith, Novice Hame, Judoon and more **RRP** Various

WITH EVERY RELEASE THE CHAPS at Character Options seem to outdo themselves. The detail and articulation in their £6.99 range continues to improve in leaps and bounds. The year started with some old figures re-issued with new characters. Captain Jack's re-release was teamed with a spooky, pointing Empty Child, while the re-issued Slitheen was accompanied by a small Space Pig. It's seems remarkable that even characters with about 30 seconds screen time now have figures! I'd have been happy to see the rubbish 'funky dancing' Rose from the original Battle Packs left on the shelf, but the all-new Mickey Smith was a nice addition, arriving with an impressively large gun (and only a year too late).

The Series Three figures, which appeared in the shops long after the series aired on television, included excellent new figures of the Doctor (in glasses) and Martha. But the monsters... oh the monsters! We had the Judoon, Dalek Thay (with damaged back panels), the Dalek Sec Hybrid, Lilith the Carrionite and Novice Hame. All wonderful little toys, with additional arm articulation where needed, and all great likenesses. These were later joined by Irish cat-man Brannigan, a couple of lolloping Scarecrows, the piggy Laszlo and an awesome serene Weeping Angel. In addition, more characters from earlier seasons saw their first release. Old folks Dr Constantine and Mrs Connolly arrived, both with exchangeable heads, a gas-masked version and a 'blank face' version respectively (this also allows Dr Constantine to cross-dress as an old lady). Mrs C also came with a small television set showing The Wire in all her glory. The Hoix showed up (another momentary appearance on screen immortalised in plastic) without buckets of either colour, as did the fairly boring Possessed Toby and yet another figure of the Doctor, this time in his funky orange Space Suit from Sanctuary Base. These small figures really are excellent; it's just a shame that the distribution sometimes makes them difficult to find in shops.

The 12-inch range, priced at £14.99, also had plenty to offer. There was a model Martha, complete with 'leather' jacket and jeans, and a lovely Novice Hame, able to sit cross legged and carrying a massive gun. Everyone's favourite mutant hybrid, Dalek Sec, made an appearance too, impressive in his business suit and with his dangly bits drooping round his head.

'Damaged' Dalek Thay could be yours for £39.99, another in the impressive range of 12" remote control Dalek toys. But by far the best release from Character Options this year was the £19.99 Judoon Captain. This cataloguing creature was just made for immortalisation in plastic. Ol' rhino-head was perfectly captured in all his gruff glory, complete with blaster and translator device. A wonderful model. **DJH**

'Character Options out-do themselves with each and every release...'

## » Voice Interactive Dalek

**Dalek figure** Character Options
**Features** Voice command and radio control functions
**Battery requirement** 4 x D cell, 1 x 9V **RRP** £99.99

8+
WE ARE THE SUPREME BEINGS IN THE UNIVERSE EXTERMINATE!
VOICE ACTIVATED! RESPONDS TO YOUR COMMANDS!
VOICE INTERACTIVE DALEK
DOCTOR WHO

HAVE YOU EVER WANTED YOUR OWN Dalek? One that would your obey commands and happily exterminate your little sister? Well this year, you can have your wish. The astonishing Voice Control Dalek is without a doubt the most amazing and cool *Doctor Who* toy to date. It comes at a price though, enough to make grown men weep – just under £100. For your money you get an 18-inch-tall Dalek, which is available in three types: a standard bronze, a black Dalek Sec (exclusive to Toys 'R' Us), or a bronze claw arm variant (exclusive to Woolworths). This is assuming you can find one at all as they are in short supply. You'll need a degree in advanced origami to remove the Dalek from its box, as well as strong fingers to undo all the metal ties which hold it in place. But once out of its packaging and fitted with what seems like a hundredweight of batteries, the Dalek comes alive...

There's standard remote control which you can use to guide the model around, move the head and eyestalk and make it speak phrases. The movement is fast and efficient and the range seems pretty good. But it's with the Voice Control mode where the fun really starts. A booklet details all the phrases and how to speak them. When you say, "Dalek," the Dalek looks at you and says, "Yes." You can then order it into patrol mode, to work as a room guard, or to find and detect intruders. It can follow you, or give you information about several *Doctor Who* characters... you can turn its eye off ("My vision is impaired!") or program it with a number of movements to enact (this feature doesn't seem to work on mine and the stupid thing kept doing other actions instead). My inner fanboy leaped with joy as it made the distinctive Dalek 'throb' sound on start up, and I loved the movements and voice. There are enough phrases for the action to stay interesting, and lots to explore – even a couple of phrases which are not documented seemed to have an effect. Just make sure you have enough batteries as this is one toy that, I suspect, will be used over and over. Be aware, however, that the environment needs to be pretty quiet for the voice control to work, and if your Christmas is anything like mine, then 'quiet' is not a word I would use to describe it. **DJH**

## » Dalek Sec voice changer

**Helmet toy** Character Options
**Features** Recorded speech and voice changer effects
**Battery requirement** 3 x AA, included **RRP** £29.99

WITH THE RUNAWAY SUCCESS OF Character's Cyberman Voice Changer helmet last year, it was inevitable that we'd see something similar in 2007. Following the relatively boring Judoon Sound Effects Helmet, comes the Dalek Sec Voice Changer Helmet. Once you've clipped three of the dangling sausage-like appendages which rim the face into place, you're all set. The £29.99 toy is a remarkable likeness, although the sounds it makes aren't quite loud enough to drown out your own voice as you intone Dalek-like into a small and fairly rubbish microphone inside the head. The American/Dalek Sec voice comprises recordings, and are each followed by a screeching standard Dalek voice on the same push of the button. It would have been nice to have different buttons for the two. I also found the Dalek voice-changing effect a little disappointing, not really sounding much like a Dalek at all and more like your own voice through a crackly speaker. However when worn, the overall effect is very creepy. I can see Auntie Edna having the fright of her life when confronted on the stairs in the middle of the night by little Johnny wearing this – a pint sized horror! **DJH**

## » Games

**Games** Hasbro/Toy Brokers/Flair
**RRP** Dalek Operation £14.00, Time Travelling Action £29.99, *Doctor Who* UNO £8.99

IF FIGURES, DOLLS AND DALEK models are not your thing, then there are several games to keep everyone busy this Christmas until Kylie thrills us on the *Titanic*. First out of the toybox is a brilliant Dalek Operation game from Hasbro. Replacing the usual portly human figure with a Dalek, the idea of the game is to remove components from his casing with a pair of metal tweezers, making sure you don't touch the metal edges. If you do, then the Dalek will screech all manner of threats at you. I had forgotten (or probably never knew or realised) that Operation also involves cards and money, and these are also supplied in Dalek variants. A classic game given a wonderful *Doctor Who* twist for only £14.

MB
DOCTOR WHO
OPERATION

The Time Travelling Action Game is an impressive new board game from Toy Brokers – and it's a masterpiece of frustration. The idea is to move your counters around a board, landing on monsters and villains based on cards you have in your hand. As you land on each, you can discard cards... and so on until you have no cards left. But the board is motorised, and at random intervals some of the characters completely change position, meaning that you have to aim for somewhere else on the board. I have a feeling that this might result in one of those eternal Christmas games which goes on into Boxing Day (and maybe even New Year's Day) before it finishes. It's a beautifully designed item and the electronic board with rotating 3D TARDIS model is superb.

If all these things seem too complicated for Christmas, then how about a simple game of Uno... Dalek style! Contained in a neat Dalek-shaped box are three coloured packs of *Doctor Who* Uno cards. The game is the perennial classic, and available at a pocket money price, so should be very popular indeed. It's certainly one of my favourite items from the year, nicely designed and packaged and a game that all ages can play. **DJH**

UNO
SPECIAL EDITION

◀ themed square container holding a multitude of munchable jelly sweets. Also on offer is a zippered metal keepsake tin (or pencil case perhaps?) which holds jelly sweets, a couple of mallow ropes and more. It's a shame that the jellies aren't Dalek-shaped, but nevertheless, they're all lovely items. The Cyber-head especially is a gorgeous scale model, well worth keeping after its contents have been scoffed. **DJH**

## » Cyberman toothbrush

**Toothbrush** Hasbro
**RRP** £6.99

DOCTOR WHO
CYBERMAN

YOU CAN JUST SEE THE product manager at Hasbro pondering on how to get kids to keep their teeth clean when faced with innumerable items containing jelly sweets... a Cyberman toothbrush would be the obvious solution! Of course, no-one asks how Cybermen brush their teeth – 'badly' would probably be the answer. Just how *do* you get oil stains off Cybernetic molars? For human children through, it's ideal. The neat little vibrating toothbrush is battery powered and 'held' by a Cyberman. It's a smashing item which may just get the kids deleting plaque over Christmas. **DJH**

## » Judoon pyjamas

**Clothing** Ladybird/Woolworths
**RRP** £11.00

AFTER BRUSHING their teeth, it's time for all good children to go to bed... and what better night-time attire than a pair of *Doctor Who* pyjamas? Several varieties of *Doctor Who* PJs have been released over the last year and available from most high street stores. However, none have been as good as the Judoon set from Woolworths. It's very well made, and visually appealing, with a brightly-coloured Judoon trooper pictured on the front of the pyjama top. There's also a little button to press which makes the end of the Judoon's gun light up red. Really neat. No idea how you go about washing 'em though... **DJH**

POLICE PUBLIC CALL BOX
POLICE TELEPHONE FREE FOR USE OF PUBLIC ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY OFFICER & CARS RESPOND TO ALL CALLS PULL TO OPEN

# THE WATCHER'S FIENDISHLY FESTIVE Christmas QUIZ!

## GOOD GRACIOUS, IT'S CHRISTMAS 2007...

A whole 30 years since that chap with Wings perched balefully at Number One with *Mull of Kintyre*, since Gatherer Hade was propelled over the inheritance tax threshold from the topless towers of Megropolis One, and since Bing Crosby linked larynxes with David Bowie on the least likely Yuletide duet ever recorded.

As I latch my lonely sprig of mistletoe to a lamppost on the Barnet bypass and float enigmatically back to earth to await the arrival of my inter-regenerational pal Cho-Je, who's transducting over from darkest Mummerset this afternoon to join me in a spot of brandy butter and inexpressible joy, I feel a sudden rush of artron energy through my symbiotic nuclei and realise with a shock that Bing and Bowie are crooning to me across the years.

"Come, they told me, pa-rumpa-pum-pum," I hear them rumpa-pum-pumming distantly through the swirl of the time winds. "It's issue three-nine-tee, pa-rumpa-pum-pum," they continue gnomically. "E-mail from Spils-bur-y, pa-rumpa-pum-pum," they remind me alarmingly. "Where's that queue-you-eye-zee, pa-rumpa-pum-pum, rumpa-pum-pum, rumpa-pum-pum?" they enquire, with just a touch of steely Brechtian menace in their twinkling, mismatched eyes.

And so, as the sound of drums fades away, here I am again with 50 quizzical questions to mystify you under the mistletoe, tease you over the turkey and perplex you through your pudding. As usual, the **DWM** Christmas Quiz refers only to televised episodes, and it'll become clear as we go along which sections encompass the whole wide world of *Doctor Who*, and which are confined to the post-millennial episodes.

And just to make it even more thrilling, there's a prize of a year's subscription for the five highest-scoring entries! Simply send your answers to the usual address, clearly marked 'CHRISTMAS QUIZ' on your envelope or email subject line, not forgetting to include your postal address. But be sure to give those turkey drumsticks an urgent rumpa-pum-pum, because the closing date is 31 December 2007. And a very merry Christmas to all of you at home!

The Watcher

## CONNECTIONS...

**Find the connection between...**

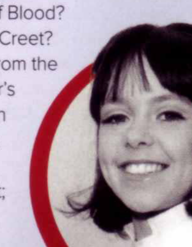
**1** Ben; Polly; Jamie; Zoe; Martha; no other companions?

**2** Ian; Barbara; Vicki; Martha; no other companions?

**3** Skagra; Captain Jack; the Family of Blood?

**4** Xoanon; Creet?

**5** And, all from the Tenth Doctor's era: a demon headmaster; a doomed cyberneticist; a doomed shop proprietor; a doomed journalist; two friends divided by time?



# BRIEF ENCOUNTERS

**In which Tenth Doctor stories do we learn of untelevised encounters with...**

**6** Benjamin Franklin?
**7** Ludwig van Beethoven?
**8** Cleopatra?
**9** Emmeline Pankhurst?
**10** Janis Joplin?

# POP'S THE QUESTION

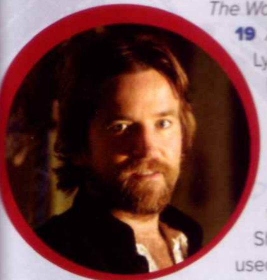
**In which Tenth Doctor stories do we hear snatches of the following poptastic recordings?**

**11** *Love Will Tear Us Apart* by Joy Division.
**12** *Sunshine* by Arrested Development.
**13** *Regressa A Mi* by Il Divo.
**14** *The Lion Sleeps Tonight* by Tight Fit.
**15** *Voodoo Child* by Rogue Traders.

# QUOTE, UNQUOATE

**Mind you, it's not just pop songs – the Doctor's adventures are full of poetry too. In which Tenth Doctor stories do we hear the following quoted?**

**16** *To A Mouse* by Robert Burns.
**17** *Do Not Go Gentle Into That Good Night* by Dylan Thomas.
**18** *The Hollow Men* by TS Eliot (and there's a bonus point for identifying the 1980s story that includes a quotation from TS Eliot's *The Waste Land*).



**19** *Abide With Me* by HF Lyte (and there's another bonus point for identifying the 1980s story that also includes a quotation from *Abide With Me*).
**20** And finally, which famous three-word Shakespeare quotation is used by Squire Winstanley in *The Dæmons*, the News Reporter in *World War Three*, and the Doctor in *The Shakespeare Code*?

# FAMOUS LAST WORDS

**Give or take the occasional 'Aaargh', these are the dying words of which characters in the 2007 series?**

**21** "No, I beg you, don't!"
**22** "Please kill me now."
**23** "Not the first, then."
**24** "Well, what do you say?"
**25** "You're going to burn with me! Burn in hell!"

# FAMOUS FIRST WORDS

**Which Tenth Doctor episodes begin with the following words?**

**26** "What do you want?"
**27** "You got everything?"
**28** "Doctor! Doctor, look out!"
**29** "Oh, my head!"
**30** "Sorry."

# VENUS INFERS...

**Sorry, the puns are getting worse. It's time now to mix up all eras of the series. In which stories do we first hear about...**

**31** Venusian karate?
**32** Venusian proverbs?
**33** Venusian lullabies?
**34** Venusian spearmint?
**35** Venusian Shanghorns?

# MARTHA'S ANAGRAMS

**Unscramble the *Doctor Who* story titles.**

**36** Cue Martha – Ten renewed.
**37** Martha's wee chin.
**38** Martha bashed safest Ood.
**39** Martha expel urine zest.
**40** Martha goofs drama queen.

# SOMETHING OLD, SOMETHING NEW

**Mind your head as trivia from all eras of *Doctor Who* collides...**

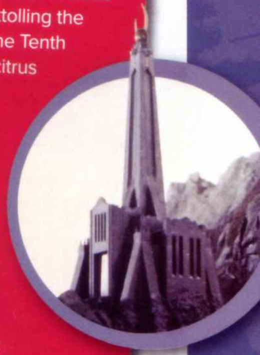
**41** What happened to the TARDIS in both 1599 and 1988?
**42** What mistake was made by a nurse in the 20th century, and then by two hospital workers, about 70 and 3100 years later respectively?

**43** Which of the Doctor's former companions was once mistaken for a Carrionite? (And I don't just mean 'accused of being a witch' – it's far more specific than that.)
**44** What does the Doctor say in *The Shakespeare Code* that suggests his memory of *The Mind of Evil* is getting a little hazy?
**45** (a) What was twisted in *The Ark in Space* and fired up in *Smith and Jones*?
(b) What was cannibalised in *The Horns of Nimon* and closed down in *Smith and Jones*?
(c) What were requested in *The Hand of Fear* and used as castanets in *The Girl in the Fireplace*?

# AND FINALLY...

**Some right old nonsense to finish us off.**

**46** In which stories do we visit pubs or inns called **(a)** The Elephant; **(b)** The Fox Inn; **(c)** The Cloven Hoof; **(d)** The Market Tavern; **(e)** The Gore Crow; **(f)** The Fleur de Lys; **(g)** The Sinking Ship?
**47** Which of the Doctor's companions share their names with UK chart singles by **(a)** Michael Jackson; **(b)** 10cc; **(c)** The Kinks; **(d)** Thin Lizzy; **(e)** Paganini Traxx (no, me neither, but apparently it reached number 47 in 1997, so why not)?
**48** In which story do we see **(a)** the First Doctor nibbling on an ananas comosus; **(b)** the Second Doctor attempting to defend himself with a cucumis sativus; **(c)** the Fourth Doctor offering to buy his companion a citrus sinensis; **(d)** the Ninth Doctor extolling the virtues of musa acuminata; **(e)** the Tenth Doctor saving the world with a citrus reticulata?



**49** Where, in 2007, could you find: **(a)** The Tenth Doctor married to the Empress of the Racnoss; **(b)** Tyssan and a Comic Relief Doctor hampering the Editor's efforts to investigate the murders of Mr Magpie and Florence Finnegan; **(c)** Hugo Lang, Taren Capel and a Comic Relief Master setting sail under what's very nearly a William Hartnell episode title; **(d)** Maldak (or Ewan Sherman if you prefer) fighting to protect Tim Latimer, whose weapon was designed by a legendary *Doctor Who* artist; **(e)** A former Doctor speaking cryptically of the Dark Tower and Biroc speaking fearfully of Orcini's blinding experience?
**50** And seeing as it's Christmas: including spin-off shows, which stories include scenes set on **(a)** Christmas Eve (there are three); **(b)** Christmas Day (a whopping five); **(c)** New Year's Eve (just the one); **(d)** New Year's Day (two)?

# THE GREAT CHRISTMAS GIVEAWAY

**It's our biggest ever Christmas giveaway! There's a huge host of goodies to be won and some of them could be yours – just by answering a few simple questions correctly...**

BBC BOOKS
DOCTOR WHO
The Pirate Loop
DOCTOR WHO
Wishing Well
DOCTOR WHO
Peacemaker
JAMES SWALLOW

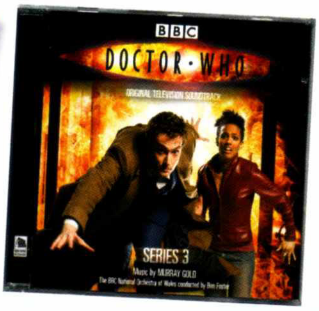
## New Tenth Doctor novels

*The Pirate Loop*, *Peacemaker* and *Wishing Well* are three brand new novels featuring the Tenth Doctor and Martha – and they're all available from Boxing Day priced £6.99 each. To enter the draw to win one of **FIVE** sets, simply tell us the answer to this question:

As we all know, books are the greatest weapon. But what else can hold off a werewolf?

a) Mistletoe
b) Missile launcher
c) Miss Moneypenny

Mark your answer:
ARM YOURSELF!


BBC
DOCTOR WHO
ORIGINAL TELEVISION SOUNDTRACK
SERIES 3
Music by MURRAY GOLD

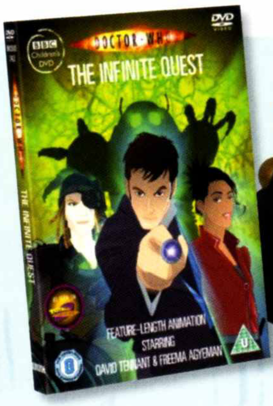
## Series Three Soundtrack CDs

Silva Screen's long-awaited second CD of music from composer Murray Gold is here at last! Containing scores from Series Three, plus the song *The Stowaway* from the new Christmas Special, *Voyage of the Damned*, it's a snip at only £9.95. But you could be in with a chance to win one of **TEN** copies, if you can answer this question:

Which orchestra realised the current version of the *Doctor Who* theme?

a) The National Orchestra of Wales
b) The National Orchestra of Scotland
c) The National Orchestra of Outer Mongolia

Mark your answer: I OUGHT TO THROW YOU TO THE WHALE


DOCTOR WHO
THE INFINITE QUEST
FEATURE-LENGTH ANIMATION
STARRING
DAVID TENNANT & FREEMA AGYEMAN

## The Infinite Quest DVDs

Did you miss CBBC's animated story starring David Tennant and Freema Agyeman? Fear not! The whole exciting quest is out now from BBC Children's DVD, priced £12.99. To win one of **FIVE** copies, simply answer this question:

Who claimed to be 'scourge of the galaxy' in *The Infinite Quest*?

a) Balthazar
b) Balmoral
c) Balamory

Mark your answer:
THAT. IS. INDEED. A. PLAN.

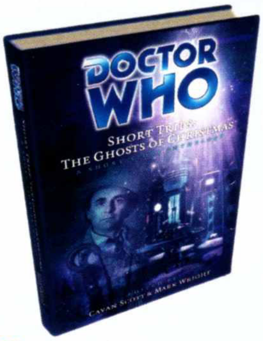
## Voice control deluxe Daleks

Terrify your friends with this fabulous new Dalek from Character Options! Featuring motorised movement, an illuminated eye, and flashing lights and speech, Dalek Sec obeys your every spoken command! To enter the draw to win one of **TWO** of these brilliant models, worth £99.99, simply answer this question:

Which shady organisation was Dalek Sec the leader of?

a) The Cult of Skaro
b) Torchwood
c) The DWAS

Mark your answer: EMERGENCY TEMPORAL SHIFT!


DOCTOR WHO
SHORT TRIPS
THE GHOSTS OF CHRISTMAS
CAVAN SCOTT & MARK WRIGHT

## The Ghosts of Christmas

The latest *Short Trips* volume from Big Finish is a bumper seasonal collection of 23 short stories, in which the Doctor travels to Christmases Past, Christmas Present and Christmases Yet to Come. We've got **TEN** copies of the book (on sale now for £9.99) to give away – answer the following question and you could be a winner...

What was the first *Doctor Who* episode broadcast on Christmas Day?

a) The Feast of Steven
b) The Dinner of Dodo
c) The Brunch of Barbara

Mark your answer:
A VERY MERRY CHRISTMAS TO ALL OF YOU AT HOME

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The Sarah Jane Adventures
The Glittering Storm
Read by Elisabeth Sladen
BBC AUDIO
The Sarah Jane ADVENTURES
The Thirteenth Stone
Read by Elisabeth Sladen
WRITTEN BY JUSTIN RICHARDS
1 x CD

## The Sarah Jane Adventures CDs

*The Thirteenth Stone* and *The Glittering Storm* are two brand new *Sarah Jane* adventures from BBC Audio, read by Elisabeth Sladen! To be in with a chance to win one of **FIVE** sets (on sale now for £5.99 each), simply answer this question:

What hi-tech device does Sarah Jane often use to get herself out of sticky situations?

a) Sonic lipstick
b) Sonic dipstick
c) Sonic chopsticks

Mark your answer:
MR SMITH, I NEED YOU

BBC AUDIO
DOCTOR WHO
Collected Stories
12 x CD

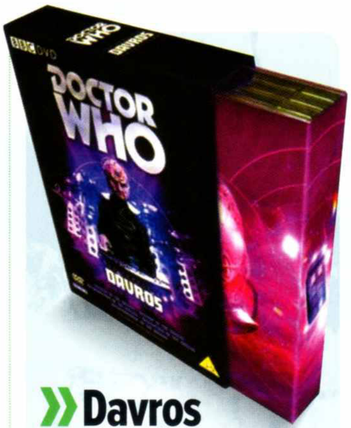
## Collected Stories CD Box Set

This bumper box set from BBC Audio contains six stories, read by David Tennant, Anthony Head, Shaun Dingwall and Don Warrington. That's *15 hours* of thrilling listening – not to mention exclusive bonus chats between the readers and authors. For a chance to win one of **FIVE** copies, each worth £50, answer this question:

Shaun Dingwall appeared in *Doctor Who* as Pete Tyler – but what was the name of Pete's energy drink?

a) Vitex
b) Fed-Ex
c) Liberty X

Mark your answer:
TRUST ME ON THIS!


BBC DVD
DOCTOR WHO
DAVROS

## Davros Box Set

The *Davros* box set is a new limited edition release from 2entertain, containing every single Davros TV and audio story – plus some exclusive extras! We've got one of these sets, worth £99.99, to give away to a lucky reader – just answer this question correctly...

What alias did Davros assume in *Revelation of the Daleks*?

a) The Great Healer
b) The Great Leela
c) The Great Sheila

Mark your answer:
CONSUMER RESISTANCE

For each competition you wish to enter, write your name, address and answer on a postcard or stuck-down envelope and send it to the **DWM** address on page 12. Entries must reach us by 9 January 2008. Good luck!

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## WHO ON EARTH IS...

The voice of the Wombles OD'd on choccy biccies to stay awake through his night shoot on *Voyage of the Damned.*

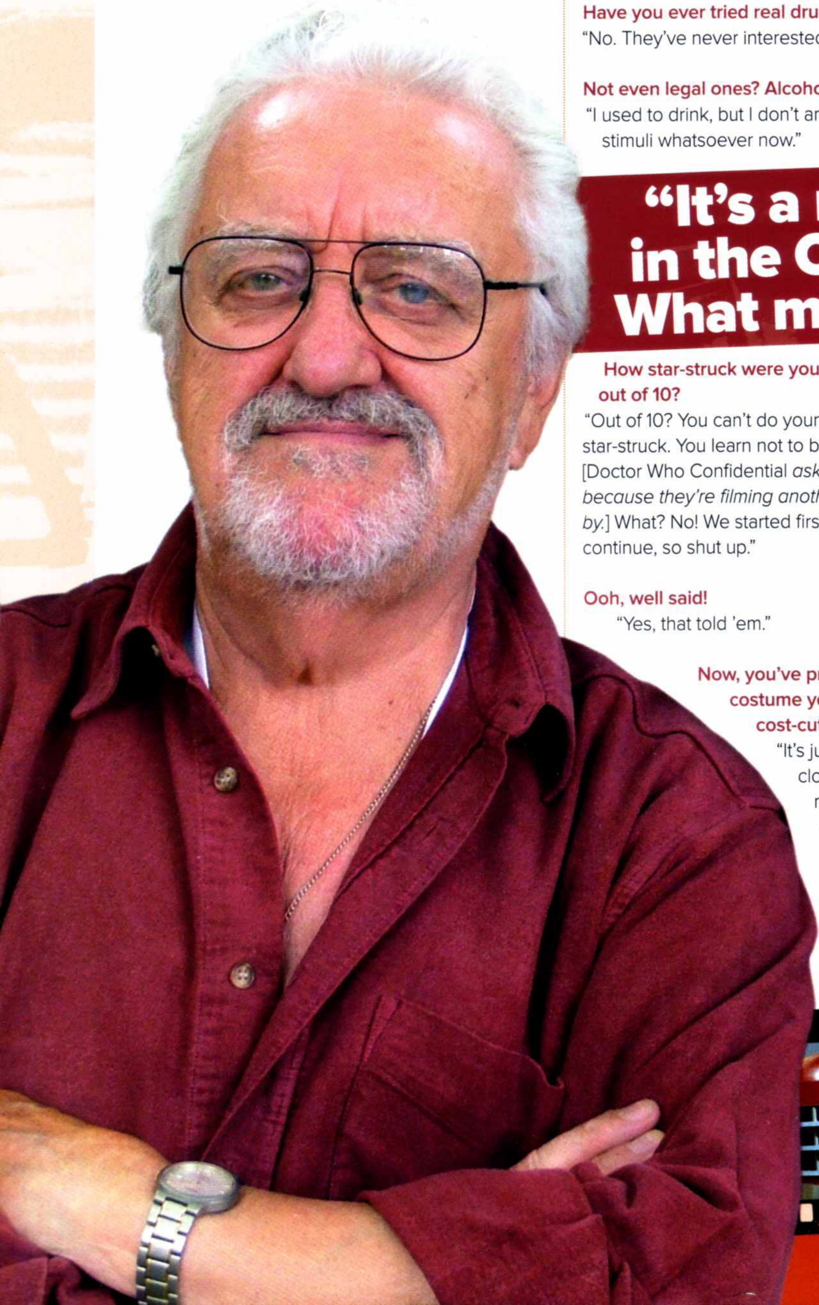
# Bernard Cribbins

**Hello Bernard. This isn't your first encounter with *Doctor Who*, is it?**

"I did a movie [*Daleks: Invasion Earth 2150 AD*] with Peter Cushing in 1966, and then not too long ago I did a radio piece [*Horror of Glam Rock*] with Paul McGann for Radio 7, and now I'm doing something on TV, so I've covered the three mediums. I remember the movie being a load of fun. Peter was a really good Dr Who. He was rather sort of quaint and quirky. I got into trouble cos of the Daleks: I kept laughing when these little voices were coming out of them, cos they were just fellas inside, and one of them had an Australian accent. Bob Jewell, I think his name was. He was the chief Dalek. [Adopts Aussie accent] 'You will be exterminated!'"

**I'm sure DWM readers would like to know how a household name like Bernard Cribbins spends a typical Christmas...**

"There isn't such a thing for actors. If you're in the middle of a run in pantomime, Christmas is your day off. You just take it easy, eat too much, sleep, and that's it."



**Will you be watching *Voyage of the Damned* in the Cribbins household this year?**

"I hope they'll have sent me the DVD by then. If they haven't, I shall ring 'em up. [Chuckles] I play Wilf. He's of the utmost importance to the plot. He's a cockney newsvendor – a small part, that's all, but very fruity."

**Some actors would turn down just one night's filming and a handful of lines.**

"They're silly, then. There's no such thing as small parts, only small actors. It's a nice little part, and it's in the Christmas *Doctor Who*. What more could you ask for?"

**How do you keep your energy up on a night shoot?**

"Drugs. A lot of drugs."

**Do you have a drug of choice?**

"Chocolate biscuits. That's a very good drug. And cups of tea."

**Have you ever tried real drugs, Bernard?**

"No. They've never interested me at all."

**Not even legal ones? Alcohol? Nicotine? Glue?**

"I used to drink, but I don't anymore. I take no stimuli whatsoever now."

> **"It's a nice little part, and it's in the Christmas *Doctor Who*. What more could you ask for?"**

**How star-struck were you when you met Kylie, out of 10?**

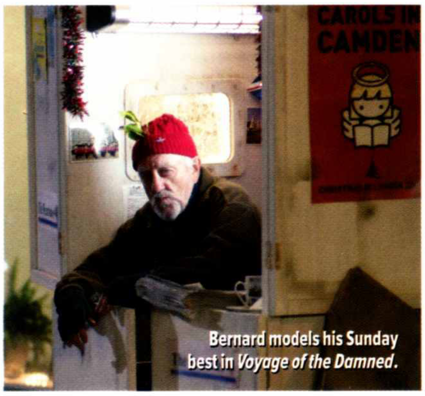
"Out of 10? You can't do your job if you're star-struck. You learn not to be. Kylie is super. [Doctor Who Confidential *asks us to quieten down, because they're filming another interview close by.*] What? No! We started first, and we're going to continue, so shut up."

**Ooh, well said!**

"Yes, that told 'em."

**Now, you've provided Wilf's costume yourself. Is this a BBC cost-cutting measure?**

"It's just my own raggedy clothes, really – entirely my own wardrobe. My own fishing mittens, my wife's tartan scarf... I borrowed the underpants from [co-star] Clive Rowe, cos I came without any. I'm wearing them as a suit! [*Clive, sat next to Bernard, explodes with laughter*] The badge on my hat is my old regiment. I was a hairy-arsed paratrooper, and I thought it'd be nice, since Wilf is obviously fond of the Queen, if he were an old soldier too."



Bernard models his Sunday best in *Voyage of the Damned*.

**Do you still have ambitions?**

"To keep working, I suppose. Most of the roles I'd like to have done have probably passed me by now. I'm too old. You just go on playing older and older people. But also that's the nice thing about the business. There's no point in retiring."

**Could you play James Bond?**

"No, no, I would never be James Bond. I'd be a good sidekick. I'd like to do a Western. I could be Clint Eastwood's dad, couldn't I? Or his brother? Yes, I could be his slightly younger brother."

**Can you ride a horse?**

"I can't, so I'd be on the chuckwagon. Clive Rowe would be at the back, cooking – then eating it all."

**I feel like I should ask you some questions about *amazing* 1970s TV show *The Wombles*, but you're probably fed up of talking about it...**

"The Wombles have sort of disappeared from my life now. It was a nice little job to have done, and people still stop and ask about it, but that comes with the territory. It doesn't bother me. It's all right if people are polite or nice, which they are mostly. If they're rude, I just tell them to piss off."

*Bernard Cribbins was talking to Benjamin Cook.*

NEXT ISSUE: We learn shorthand with **CLIVE SWIFT**

Main photo © BARNABY EDWARDS

# NEXT TIME...

DOCTOR·WHO
MAGAZINE

# TITANIC TALE!

Join us as **DWM** takes an exclusive tour around the deck of the *Titanic* as we go behind the scenes of the Christmas Special, **Voyage of the Damned**! Packed with exclusive interviews and never-before-seen photos, find out all you need to know about this year's spectacular Christmas Special...

## VERITY LAMBERT

**DWM** pays tribute to the life and work of the pioneering first producer of *Doctor Who* in a detailed retrospective.

## CONSULT THE DOCTOR!

The Doctor himself, actor **David Tennant**, answers more of **DWM** readers' questions. Will one of your questions be answered in the second and final part of our intimate chat?

## TEMPLE TALKS

**DWM** chats to Series Four script writer **Keith Temple** and discovers what's in store for the Doctor and Donna on the *Planet of the Ood*.

## THE TIME TEAM ATTACK!

The team's quest to watch every *Doctor Who* story in order, from the start, continues! Find out what happened when Richard, Peter, Jac and Clay witnessed the *Attack of the Cybermen*...

## UNIVERSAL MONSTERS

A brand new comic strip begins! Gothic horrors await the Doctor and Martha in **Universal Monsters**, written by Ian Edgington and with art by Adrian Salmon.

## BACK TO THE HUB!

Captain Jack and co are back to face more alien terrors. Discover what lies ahead for Series Two, as we peek under the pavement.

## AND THAT'S NOT ALL...

The trials and tribulations of being a fan are explored in **You Are Not Alone**; Russell T Davies gives us more backstage insights in his exclusive **Production Notes**; All this, plus the latest news on the next series in **Gallifrey Guardian**; the latest BBC Books are examined in **The DWM Review**; exciting competitions; and we preview the monstrous *Beneath the Surface* DVD box set!

**DWM 391 – what better way to start the new year?**

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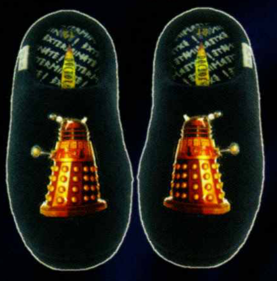

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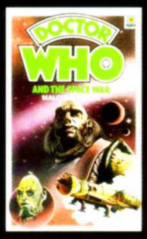

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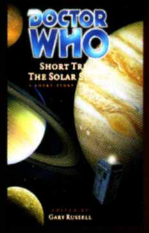

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